

BILLY CORGAN + PAUL FRANK DARYL PALUMBO + SPOON

LAW OF INERTIA

JULY | AUGUST 2005 ISSUE #25 USA \$4.95 | CAN \$6.95

NEW
LOWER
PRICE!



FOO FIGHTERS

RUNNING AWAY TO GO HOME...AGAIN

ALSO IN THIS ISSUE: GANG OF FOUR + THRICE + FISCHERSPOONER + THE ALL-AMERICAN
REJECTS + IRON AND WINE + DOVES + PHANTOM PLANET + HOT HOT HEAT
PLUS REVIEWS OF THIS SUMMER'S HOTTEST MUSIC, FILMS, VIDEO GAMES, & MORE!





WARPED TOUR '05™

Visit www.smartpunk.com to buy all your favorite Warped bands
CDs, Clothing, Accessories and More. Fast, Cheap Reliable!

Visit www.smartpunkonwarped.com for updates, contests
and a complete listing of bands and show dates

SMARTPUNK

WWW.SMARTPUNK.COM

Smartpunk.com on Warped in 2005 featuring
**Emery, • Boys Night Out • Hopesfall,
Yesterdays Rising • Armor for Sleep •
From First To Last • A Thorn For Every
Heart • Gatsbys American Dream, Zao,
A Change Of Pace, • Midtown
and more!!**



FEARLESS
RECORDS



trustkill

Street Scene 05

san diego ★ california

JULY ★ 29 ★ 30

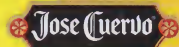
CALIFORNIA'S PREMIER URBAN MUSIC FESTIVAL

THE KILLERS ★ PIXIES ★ THE WHITE STRIPES
SOCIAL DISTORTION ★ SNOOP DOGG ★ 311
BLACK EYED PEAS ★ GARBAGE ★ THE USED
FLAMING LIPS ★ METHOD MAN ★ UNWRITTEN LAW
FLOGGING MOLLY ★ DASHBOARD CONFESSIONAL
DEATH CAB FOR CUTIE ★ KASABIAN ★ HOT HOT HEAT
RISE AGAINST ★ LOUIS XIV ★ THE ADOLESCENTS
THE(INTERNATIONAL)NOISE CONSPIRACY ★ AUTOLUX ★ VON BONDIES
SWOLLEN MEMBERS ★ MORNINGWOOD ★ THE LOCUST ★ WEST INDIAN GIRL ★ AND MORE!

* lineup & artists subject to change



WWW.STREET-SCENE.COM



Throwdown

VENDETTA

In Stores **June 28, 2005** • Limited Edition with Bonus DVD

"THE FUTURE OF METAL"
- Revolver Magazine



trustkill

Ask for Throwdown CDs at your local music store or order securely online at www.trustkill.com • Buy stuff. Impress your friends • Mailorder: Toll Free 1-888-TK-RULES!
All tour dates at www.trustkillshows.com • Help promote Throwdown at www.trustkillteam.com • Up in 2005: New albums from Fight Paris, Bedlight For BlueEyes, and more

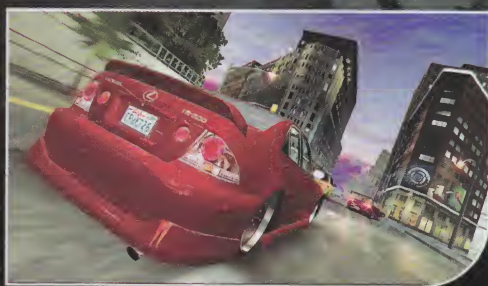
湾岸 MIDNIGHT CLUB 3™

DUB® edition



OUT NOW

ON XBOX®, PLAYSTATION®2 COMPUTER ENTERTAINMENT SYSTEM
AND PSP™ PORTABLE ENTERTAINMENT SYSTEM



CHOOSE YOUR PATH TO VICTORY THROUGH THE
LIVING, OPEN CITY STREETS OF ATLANTA,
SAN DIEGO, AND DETROIT.



RACE AND CRUISE WITH THE HOTTEST REAL LIFE
SUV'S, TUNERS, MUSCLE CARS, CHOPPERS, STREET
BIKES, CONCEPT CARS AND LUXURY RIDES.



CUSTOMIZE YOUR RIDE AND TAKE IT ONLINE TO
CHALLENGE UP TO 7 OPPONENTS IN A RANGE OF
NEW AND CLASSIC ONLINE MODES.



Mild Language
Mild Violence



© 2005 Rockstar Games, Inc. Rockstar Games, the R★ logo, Midnight Club and the Midnight Club logo are trademarks and/or registered trademarks of Take-Two Interactive Software, Inc. DUB® and the Dub Edition™ logos are trademarks of Dub Publishing, Inc. PSP is a trademark of Sony Computer Entertainment Inc. Memory Stick Duo™ may be required (sold separately). "PlayStation" and the "PS" Family logo are registered trademarks of Sony Computer Entertainment Inc. Online play requires internet connection, Network Adaptor (for PlayStation®2) and Memory Card (BMB) (for PlayStation®2) (each sold separately). The Online icon is a trademark of Sony Computer Entertainment America Inc. Microsoft, Xbox, Xbox Live, the Live logo and the Xbox logos are either registered trademarks or trademarks of Microsoft Corporation in the US and/or in other countries and under license from Microsoft. The ratings icon is a trademark of the Entertainment Software Association. All automobile, motorcycle, customization and other parts manufacturers, and other names, brands and associated imagery featured in this game are trademarks and/or copyrighted materials of their respective owners. All rights reserved.

MXPX

PANIC



PANIC

**THE BRAND NEW
FULL LENGTH
ALBUM FROM MXPX
IN STORES JUNE 7TH**

**ALSO,
COMING SOON FROM
SIDE ONE DUMMY**

**THE SUICIDE MACHINES "WAR PROFITEERING IS KILLING US ALL"
AND A BRAND NEW FULL LENGTH FROM GO BETTY GO**

SIDEONE DUMMY
RECORDS

www.SideOneDummy.com www.MXPX.com



AN ANGLE

We Can Breathe Under Alcohol

In Stores May 17



WWW.ANANGLEMUSIC.COM WWW.DRIVETHRURECORDS.COM

IN STORES NOW FROM



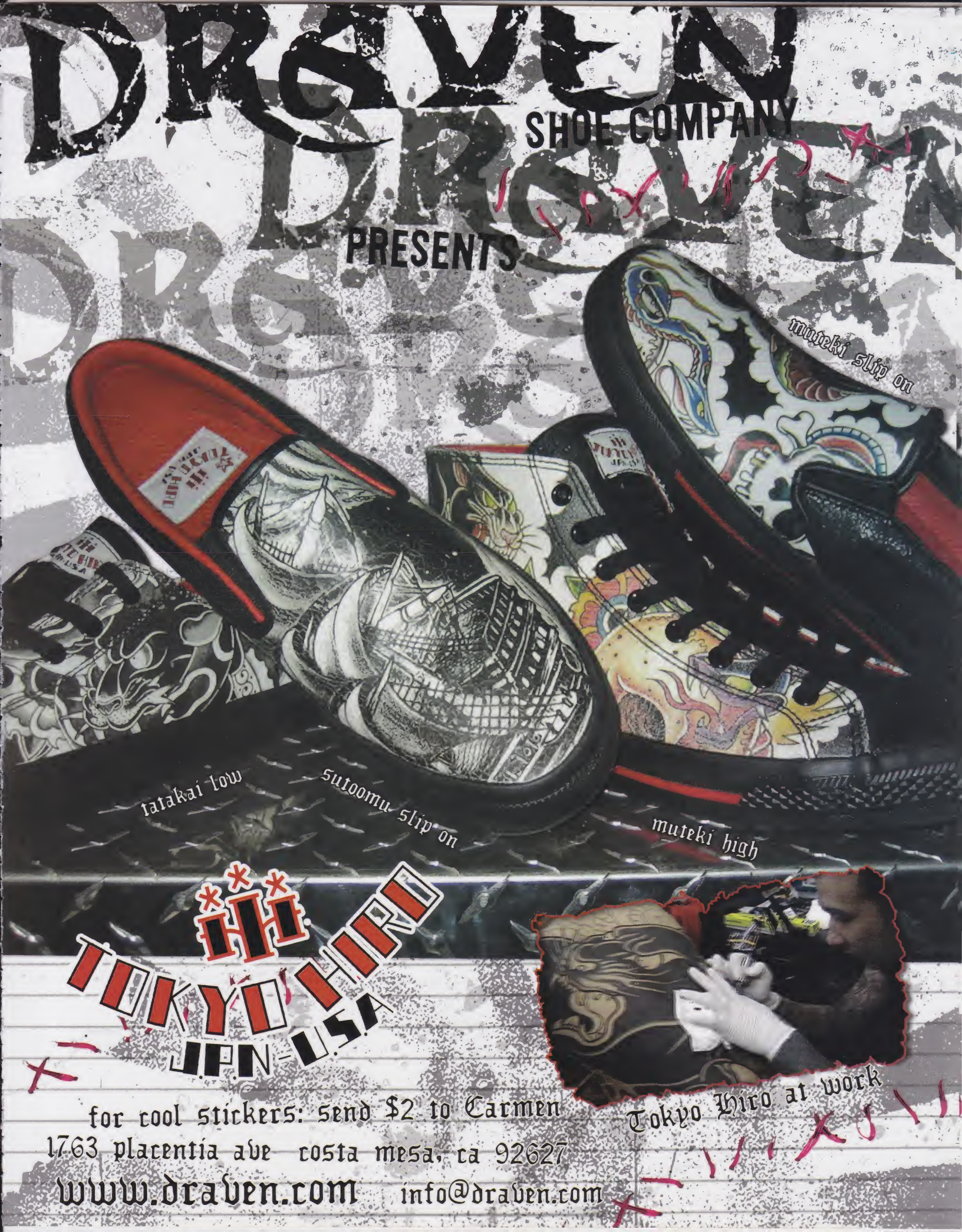
SELF AGAINST CITY: TAKE IT HOW YOU WANT IT
WWW.SELFAGINSTCITY.COM



THE TRACK RECORD: THE TRACK RECORD
WWW.THETRACKRECORD.COM



DAY AT THE FAIR: THE ROCKING CHAIR YEARS
WWW.DAYATTHEFAIR.COM



SHOE COMPANY

PRESENTS

muteki slip on

tataikai low

sutoomu slip on

muteki high

TOKYO
JPN-USA

for cool stickers: send \$2 to Carmen
1763 placentia ave costa mesa, ca 92627
www.draven.com info@draven.com

Tokyo Hiro at work



FOO FIGHTERS

"WE BUILD A WALL AROUND THE BAND, A BARRIER THAT SEPARATES THE OUTSIDE BULLSHIT SO WE KEEP MOVING FORWARD, SO WE KEEP DOING WHAT WE'RE DOING"

Dave Grohl
page 64



CONTENTS

SOUND

- 16 SXSW 2005
- 24 Gang Of Four
- 26 The Higher
- 28 He Is Legend
- 30 Mae
- 32 Sage Francis
- 34 Supersystem
- 36 Doves
- 38 Open Hand
- 40 Spoon
- 42 A Static Lullaby
- 44 Hot Hot Heat
- 46 All-American Rejects
- 48 Daryl Palumbo
- 50 Iron and Wine
- 52 Fischerspooner
- 54 Billy Corgan
- 60 Thrice
- 64 Phantom Planet
- 66 Foo Fighters

LIFE

- 72 Dane Cook

SIGHT

- 74 Tra Selhtrow
- 76 Paul Frank

PRODUCTS

- 78 Paul Frank/Warhol Clothing Line
- 79 Product Reviews

FASHION

- 82 Summer Fashion 2005

THOUGHTS

- 92 Charlie And The Chocolate Factory
- 94 Batman Begins
- 96 Music Reviews
- 106 DVD Reviews
- 108 Video Game Reviews
- 112 The Dwindling Power of Rock Celebrity

Editor In Chief - Amy Fleisher {amy@lawofinertia.com}
Managing Editor - Stephen Blackwell {stephen@lawofinertia.com}
Music Editor - Wes Eisold {wes@lawofinertia.com}
Art Director/Photo Editor - Cory Kilduff {cory@lawofinertia.com}
Creative Director - Jay Parkin {jay@lawofinertia.com}
Fashion Director - Shannon Turgeon {shannon@lawofinertia.com}
Entertainment Editor - Tim Connors {tim@lawofinertia.com}
Director Of Advertising and Marketing:
Alex Moore [212] 533-1472 {alex@lawofinertia.com}

Publisher - Ross Siegel

Interns:

Nancy Wolfe, Jessica Stroh, Allison Fraina

Contributing Writers:

Raffie Abelson, Lisa M. Ben, Stephen Blackwell, Aaron Bumpus, Tim Connors, Francis J. Corva III, James DeWees, Wes Eisold, Lord Eze, Ethan Fixell, Amy Fleisher, Paul Frank, Paul Ill, Jamey Jasta, Tracey John, Billy Judas, Samantha Judge, Gordon Lancaster, Isaac Lekach, John Mackay, Alex Moore, Daryl Palumbo, Justin Pearson, Jordan Presnick, Darcie Stevens, and Adam Zakroczymski III.

Contributing Photographers:

Francis J. Corva III, Aubrey Edwards, Nabil Elderkin, Amy Fleisher, Mark the Cobra Snake, Emily Shur, and Aaron Settapa

Cover Photo: Emily Shur

Contributing Illustrators:

Ben Aqua (www.aquabotic.com)

Write us:

Law Of Inertia – East Coast Office
200 E. 10th Street
#125

New York, NY 10003
Telephone: [212] 533-7151

Law Of Inertia – West Coast Office
8023 Beverly Blvd #5
PO BOX 440
Los Angeles, CA 90048-4523

Website: www.lawofinertia.com

Email: info@lawofinertia.com

Law Of Inertia ISSN# 1543-7191 is a division of Law Of Inertia Productions LLC. Law Of Inertia is published bi-monthly. All content is © 2005 and may not be reproduced without written permission. National and international newsstand distribution through Rider Circulation Services- www.gorcs.com

Subscriptions:

{6 issues per year} United States/\$19.95; Canada/\$30; International/\$50
{12 issues per two years} United States/\$35; Canada/\$50; International/\$85

Online subscriptions and single-issue sales are available at
www.lawofinertia.com.

Have a problem with your subscription? Email subs@lawofinertia.com

Law Of Inertia accepts no responsibility for the views of its staff, no matter what they say or how they say it.

Thanks. Whew.

CONTRIBUTORS



Emily Shur

Contributing Photographer

Emily currently lives in Los Angeles and regularly shoots for *Entertainment Weekly*, *Spin*, *Esquire*, and *Interview Magazine*, among others. This is her first shoot for Law of Inertia and was quite happy to shoot the Foo Fighters. You can see more of Emily's hard work at www.emilyshur.com.



Isaac Lekach

Contributing Writer

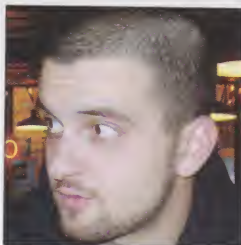
Isaac is becoming a regular around here. In issue #24 he contributed to the fashion and gear section, and in this issue he interviewed Iron And Wine for us. We couldn't resist asking him to interview Mr. Beam, seeing that he's a huge fan and we'll do anything to get him to talk to someone else about his lady troubles. Hah hah.



Tracey John

Contributing Writer

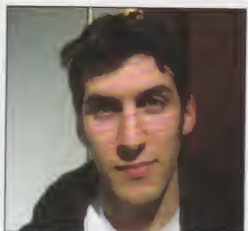
We've come to the conclusion that mtv2.com would simply cease to exist if it were not for Tracey John. Sadly, our magazine would as well, as she'll write or review just about anything we put in front of her. Tracey loves the hardcore metal stuff, and even thought about purchasing a VW van and following Mastodon on tour. Check out her He Is Legend and All-American Reject pieces.



Francis J. Corva III

Contributing Photographer/Writer

Aside from being an exceptional writer, photographer, and all around good guy, Frank is a budding "higher-up" at Warner Bros. Records and, to boot, he has two different colored eyes. This means he is the closest thing to a unicorn any of us at *Law Of Inertia* have met. Check out his interview with Thrice. They talk about jazz and mean it.



Ethan Fixell

Contributing Writer

Ethan is a music man / ladies man / real estate man / renaissance man / avid fan of rock journalism, and a terrific writer. Hailing from Great Neck, NY, Ethan finished UPenn with a degree in creative writing, and is pretty much too young to have had anything else happen to him yet. But that doesn't stop his writing from crackling with insight and astute observation.



Mark the Cobrasnake

Contributing Photographer

Mark the Cobrasnake Hunter has been sticking it to the man since day one. He said "Fuck you" to community college and never pays for anything he doesn't have to. He's real good at taking pictures. He has the \$300 dollar camera and \$15 dollar-a-year website to prove it. Anyway, 17 million images later, here they are: the best pictures ever taken by this photographic virtuoso...go to thecobrasnake.com

Altep AND ESP

INNOVATION, NOT REPLICATION

By gathering their influences in rock, melodic hardcore and metal, Dan and Travis combine these elements to make something completely new, unique and powerful.

Sharing this philosophy, ESP guitars combine hand-built craftsmanship with the most cutting edge technology to give you a sound, look and feel that's all your own.

Ready to stand out from the crowd?.



Dan Jacobs



Photo by Chad Lee



ESPGUITARS.COM

zippo
HOT TOUR
OFFICIAL PARTNER
ZIPPOHOTTOUR.COM



Supporting music education through
Musicians Institute - www.mi.edu

EDITOR'S LETTER

photo: markthecobrasnake



The best of me...

Stephen is halfway done transcribing the Foo Fighters interview and I just spent the last hour reading and re-reading the first half. I can't believe it. Everything that I've been feeling, saying, and thinking for the past few months—maybe years—just came right out of four stranger's mouths. You can't go home again. The older you get the less friends you make. And at some point what you do becomes what you are. It consumes you to the point of such a pure hated addiction and there's no way out because you love it and you need it, but it's robbed you of everything you wished would be normal. Who knew? Don't worry, it's not as bad as it seems.

Needless to say, this issue has hit home with me. Hard. I've been going through a lot of things lately, but never have I felt parallels in my life reflect in others so clearly. Is it really possible that I have the same creative concerns as Paul Frank, the same social phobias as Dave Grohl, and feel the same frivolous boredom as half of the bands in this issue? Are we all experiencing the same ups and downs? I'm starting to think so.

So then really, what the fuck are we all doing? This magazine is called *Law Of Inertia*. I didn't name it, but I think I can explain it. Newton's first law states that a body at rest remains at rest and a body in motion continues to move at a constant velocity unless acted upon by an external force. That's it guys: that's the meaning of what we do. I'll put it in laymen's terms. If you are sitting on your ass waiting for something to happen to you, nothing is going to happen. If you are out there trying, touring, writing, anything, something is bound to happen. Music, art, life—they're all objects in motion. It's like Van Gogh's *Starry Night*—everything has energy and movement. So, if in our life we are in motion, and the people and things that we encounter are the objects that hinder or propel our movement, well then I think we've stumbled onto something huge here.

Zach Braff would say "I'm in it," and he'd be right. I hated *Garden State* the first time I saw it because it pissed me off that someone explained something so well. I hated it because it had the very exact *Before Sunrise* love story that all of us are so drawn to. I hated it because it addressed things in my life that I wasn't quite ready to address...but now I am.

I am a product of my surroundings. Every movie, every song, every conversation stays with me forever. I can't let things go—even the bad things—everything is too important. There's a line *High Fidelity* where John Cusak's character says,

"Some people never got over 'Nam, or the night their band opened for Nirvana. I guess I never really got over Charlie."

Well, strange enough as it is, if your band did open up for Nirvana, then I guess Nirvana is Billy Corgan's Charlie. It's a pure coincidence that Dave Grohl and Billy Corgan are both interviewed in this issue. I had heard rumors that Corgan had unsettled feelings toward Nirvana and he blamed them for The Smashing Pumpkins not being the biggest band in the world, and it came out in his interview. It's funny because Grohl talked about his current life, his new wife, his new record, and his new studio. He wasn't hesitant to talk about Nirvana, but it wasn't exactly on the tip of his tongue. Now, with Corgan, the N word popped up all over his interview. I think it's safe to say that Corgan still isn't over Nirvana or anything that happened in that weird stretch of time where we all wore terrible clothes. It's hard to let the little things go—I can't even imagine tackling something as huge as that. So, Mr. Corgan, I wish you several sleep-filled nights and may your stomach never ache, cause for the record, you stuck around, and for that, my hat goes off to you.

Amy Fleisher

FEARLESS
RECORDS



at.the.drive.in

THIS STATION IS NON-OPERATIONAL

ANTHOLOGY FEATURING 18 SONGS, B-SIDES, BBC SESSIONS, COVERS,
AND A COMPANION DVD WITH MUSIC VIDEOS, INTERVIEWS, AND RARE FOOTAGE

IN STORES NOW

SXSW05

south by southwest 2005
austin, texas

The streets of Austin, Texas were taken over by the force called Music from March 16th to 20th for the annual South By Southwest festival. SXSW is one of the biggest musical events of the year, and with over fifty venues and about 8,000 people participating, how could you expect anything less than a non-stop party? From house shows to bars to record store to dance clubs, musicians and fanatics partied, danced, and rocked to the sounds of your current favorite bands as well as your future favorites. Mark The Cobra Snake gives us a Snake eye view of what the 19th year of SXSW was all about.



United States of Electronica



United States of Electronica



Death From Above 1979 Jessie



Electrocute



random girl



ummmm yah



dude from Vietnam



Gabe from Midtown



grillin



thecobrasnake and Brooke from Atlanta



dude from Vhs Or Beta



James Murphy from Lcd Soundsystem
Erlend from the Kings Of Convenience



nice boobs



Sparks drinking



dude from Bloc Party



Elise



James Iha



Yo



Vhs Or Beta dude

IN STORES EVERYWHERE

SKATE & SURF FEST DVD

OFFICIAL VIDEO DOCUMENTARY
DIRECTED BY: DOUG SPANGENBERG

OFFICIAL
VIDEO DOCUMENTARY
FILMED LIVE AT THE 2004 SKATE & SURF FEST IN ASBURY PARK, NJ
**LIVE ON
DVD!**

OVER
100
MINUTES OF
**OUTRAGEOUS
SPECTACLES!**

FEATURING:

**COHEED & CAMBRIA ★ ANDREW WK
THE STARTING LINE ★ MIDTOWN ★ SENSES FAIL
MXPX ★ THE BOUNCING SOULS ★ THE EARLY NOVEMBER
ARMOR FOR SLEEP ★ HOT ROD CIRCUIT ★ BOYS NIGHT OUT
PIEBALD ★ SLIGHTLY STOOPID**



**IN
STORES
NOW**
DVD

VISIT:

SKATEANDSURFDVD.COM

**HIGH
ROLLER
STUDIOS**

//radiotakeover



SRS HRS005

Exclusively Distributed by Lumberjack Distribution.
Toll Free: 1-877-LUMBERJACK.

Cover Art: Mike Ski (gun-for-hire.com)
Circle Surround, and the Circle Surround logo
are trademarks of SRS Labs, Inc.

Participating Labels:
Island Records, Equal Vision Records, Ferret Music, Vagrant Records, Sony
Music Entertainment, MCA Records, Tooth & Nail Records, Big Wheel
Recreation, Drive Thru Records, Surfdog Records, Chunksaah Records

LUX COURAGEOUS

"Well, We Were Watching
The Virgin Suicides..."

words: Dan Foster

Lux Courageous, the latest installment in the continuum of Long Island pop bands, offer an impressive mix of swirling guitar rock and up-beat piano alongside the breathy, sensitive vocals of front man PJ Tepe. Although they've taken a sharp left turn away from the hardcore and screamo synonymous with their hometown, the members of Lux Courageous still find inspiration in their roots.

"Being on the Island, you're confined so much and you just keep meeting the same people," explains Tepe of his home's resoundingly homogenized make-up. "Growing up here was great, but being twenty and feeling like you need to start getting out—it just sucks right now. It's really stale."



The feelings of isolation have lead to Lux Courageous' daunting tour schedule, which keeps the band on the road for an exhausting three months straight in support of their Triple Crown debut, *Reasons That Keep The Ground Near*.

Of the band's album title, Tepe says, "I need to remember who I am. The lyric—it can be universal. When we used it for the name of the record it meant

staying grounded. We're not trying to get full of ourselves; we're trying to do it the old-fashioned way."

Chalk it up to youthful exuberance, but the band—whose members are all in their early twenties—are ready for the rock 'n' roll lifestyle of yore. So are they prepared for pending bar fights, strippers, and long nights of casual drug-use? "Well," Tepe says shyly, "we're actually playing a Sweet 16 party tonight."



RENEE HEARTFELT

Caution? Meet wind.

words: Wes Eisold

Eras will end, and when they do some will relish in the past while others forge on. After Gorilla Biscuits came Quicksand, and the not-so-fragile rules of what was possible from the kids were broken. Next in line, from the ashes of Virginia's hardcore advocates Count Me Out and Striking Distance, comes Renee Heartfelt. Close in sound with the aforementioned Quicksand while tipping their hats to both Jawbox and Sunny Day Real Estate, Renee Heartfelt manage to exhume every bit of power and passion as their previous bands.

Vocalist and guitarist Pete Appleby compares the present to the past. "They really aren't polar opposites to me," he explains of Count Me Out's youth crew sound versus the melodic workings of Renee Heartfelt. "In my opinion, hardcore bands are at their most potent when they are made up of young kids. Although I still consider us young, I don't feel as if I could write a hardcore song like I did when I was 18, but that's me personally," he laughs.

Although the songs have changed, growing up hasn't damaged Appleby's muse or direction. "I've been very hung up on the idea that most people aren't living their life the way they want to be. I certainly wasn't, but I'm taking steps towards a direction of my own choosing. It's hard because it typically means that you are going to be throwing caution to the wind. I hope that what we are doing is an inspiration not only to others but to myself, and everyone else in the band, to continue to do so."

Renee Heartfelt will be touring and recording all summer.



VARPED TOUR'05™

**2005 TOUR
COMPILATION
IN STORES JUNE 7TH**



**50 BANDS
2 DISCS
DIRT CHEAP**

WWW.WARPEDTOUR.COM

ALSO, COMING SOON FROM SIDE ONE DUMMY

**MXPX "Panic"
THE SUICIDE MACHINES
"War Profiteering is Killing Us All"
and a brand new full length from GO BETTY GO**

Dropkick Murphys
The Offspring
No Use For A Name
Pennywise
Flogging Molly
MxPx
Atreyu
Hawthorne Heights
Silverstein
Motion City Soundtrack
Fall Out Boy
Bleeding Through
Underoath
Youth Group
The Unseen
Millencolin
From First to Last
Hot Water Music
Left Alone
Death By Stereo
The Matches
Street Dogs
Halifax
Hidden In Plain View
Strike Anywhere
Armor For Sleep
Strung Out
Gatsbys American Dream
Plain White T's
Mae
Boys Night Out
ZAO
The Academy Is...
Gym Class Heroes
Name Taken
Amber Pacific
Nural
Tsunami Bomb
Underminded
Bedouin Soundclash
Go Betty Go
Gogol Bordello
Hopesfall
Roses Are Red
The Phenomenauts
Big D And The Kids Table
A Wilhelm Scream
Rufio
Greeley Estates
Reliant K

SIDEONE DUMMY
RECORDS
www.SideOneDummy.com

HELLA

NERD ALERT

words: Dan Foster

Bombastic, urgent, disorienting, and *loud* are all adjectives that you tend to find in any description of Hella's sound. The San Francisco duo have been at it for a few years now, touring the world while making perplexing, uncompromised music akin to that of Lightning Bolt or Melt Banana. In an odd but calculated decision, drummer Zach Hill and guitarist Spencer Seim decided to part ways before releasing their latest LP, a double-disc comprised of Seim's *Chirpin' Hard* and Hill's *Church Gone Wild*.

"We just conceptualized the whole thing," relays Hill, who has just finished loading up after an early afternoon gig at Austin's SXSW festival. "We were fueling each other and thinking about each other the whole time, and we weren't allowed to hear the other's," he laughs, "until it was too late."

The two records are dense exercises in pop and mayhem. Hill, Hella's drummer, offers the more melodic, song-oriented disc despite its hour running time and intent to be heard as a single composition with a twelve movement design. Seim's disc—believe it or not—is the more cerebral of the two, boasting moments that test the imagination to such a degree that they are



downright un-listenable. But Hill is quick to offer some insight into this style of writing.

"That was our whole vision: we wanted to create it as if it were a whole other human being," says Hill. "And that human being has a series of different types of emotions: being calm, lashing out, going through phases—not trends, but phases—as far as what a human will deal with emotionally."

Hill speaks for both Seim and himself when he

says that they are proud of their baby, regardless of what trendsetters may think and where they fit in to rock's line of experimentalists. "In order to do what we do, we choose not to think about it. We're definitely in a weird place. The punk aesthetic, some of those people don't care for us, and obviously the mainstream doesn't care for us either. So we'll find our own place, and history will speak for itself."

THE DAN BAND

YOU CAN'T SAY THAT ON THE RADIO

words: Stephen Blackwell

"I was like a little altar boy that couldn't swear at all, so the minute I got dropped off at college I started saying 'fuck.'"

Certainly Dan Finnerty's temperament for swearing has garnered him the fame he dreamed about while growing up in Bath, NY, a small farm town about five hours north of New York City. Although his karaoke-cum-comedy act, The Dan Band, had been playing L.A. clubs for a number of years, it wasn't until the infamous wedding scene in 2002's *Old School*—where a perplexed Will Ferrell listened to Finnerty and Co. satirize the wedding classic, "Total Eclipse of the Heart"—that the band finally got their just deserts, on the silver screen no less.

Since *Old School* The Dan Band has been packing L.A.'s Avalon Hollywood as house favorites, and even found the time to record a CD, DVD, and documentary peering into the wild world of The Dan Band in a Bravo special airing this summer. Finnerty himself is a bit puzzled by his band's success, considering its humble beginnings.

"I was in *Stomp* and we were drunk and we did karaoke, and I just thought it would be funny," says Finnerty. The drunken performances yielded some interesting additions to classic '80s anthems such as "Gloria," "Milkshake," and "Hey Mickey" among other classics, which have all made their way onto the Side One Dummy release, *Dan Band Live*.

In support, Finnerty is taking the group on the road to select cities throughout the month of July—the first ever Dan Band tour. "Well, we've



played New York City before," interjects Finnerty. "We played NYC all last July. I wanted to play at BB King's but Ray Charles had two shows booked and then he died and the dates opened up. So we moved over to B.B. Kings," recalls Finnerty. "I was like, 'I'm sorry about his death, but are the dates open?'"

Finnerty is psyched about the tour, and informs me he has to get back to planning it towards the end of our interview. I let him know he's not the only one working under a tight deadline, and he offers a simple piece of unexpected advice: "Start typing, fucker."

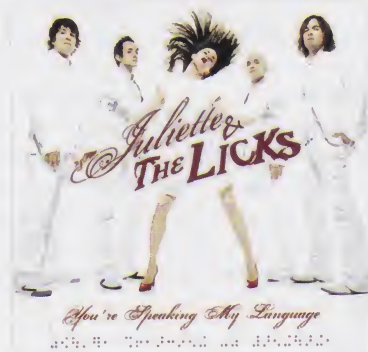


NEW ALBUMS ON SALE NOW

WWW.JULIETTEANDTHELICKS.COM

WWW.THEHIGHER.COM

FIDDLER



JULIETTE AND THE LICKS
YOU'RE SPEAKING MY LANGUAGE



THE HIGHER
HISTRIONICS



“THAT SOUNDS JUST LIKE GANG OF FOUR...”

words: Raffi Abelson

“We’re very unique—only Gang of Four does ‘Gang of Four.’ This is Dave Allen’s reaction when asked about the excessive use of his band’s sound in comparison to nearly every new act out there. You know who I’m talking about—any band around that’s fusing the immediacy of punk with the deep funk of dance. A short list of these includes: Franz Ferdinand (not political enough), Futureheads (too poppy), Interpol (holsters?), Radio 4 (Mazda commercials anyone?), and so on. ‘Laziness on the part of journalists’ is how Dave describes it, and he’s dead on. ‘Before they go making these claims, they ought to go out and actually listen to *Entertainment!*’”

However, even if the writers aren’t doing their part to educate themselves, Allen’s happy to report that at least the kids are. “We’ve been doing reunion tours in England and we’re amazed at the amount of kids who’ve been coming to see what all the hype is about.” And, in an essence that the band would have found truly rare, that’s what Gang of Four were all about. “We were always singing about having a choice; when you get out

of bed every morning you have that choice available to you.”

A lot of people Allen’s age and younger have unfortunately skipped out on Gang Of Four’s message. “Unfortunately, we’re well into the second phase of the ‘me generation’ and kids are graduating from university, getting jobs and enjoying the money—they seem quite content to simply keep the status quo. They’ve no interest in outrage anymore.” Dave’s amazed at the lack of response to the reports of the White House planting phony stories in the media—stories being written by so-called journalists who are on the payroll of the Republicans. “We used to complain about Communism and, my God, isn’t that exactly what this is?”

All outrage aside, Gang of Four of is psyched about playing this year’s Coachella Festival and touring the rest of the US during the month of May. They’re also hard at work on a two disc retrospective, the second disc of which will include remixes done by a number of the, ahem, aforementioned bands above.

THE AGONY SCENE



the Darkest Red

FEATURING
"PREY"

IN STORES NOW

WWW.THEAGONYSCENE.COM

AVAILABLE AT:

hastings
The Entertainment Superstore

IN STORES NOW:

TRIVIUM



TRIVIUM'S ASCENDANCY - One of AP's 'Bands to Watch' in 2005.
"One of the most promising bands to hit metal in a long, long time." - **METAL EDGE**
"Blistering!" - **NEW YORK METRO**



STILL REMAINS



Euro-metal served up American style.
STILL REMAINS bring their stunning brand of melodic metal
to a whole new level on their debut album, **OF LOVE AND LUNACY**.

Coffin Case

Log onto www.roadrunnerrecords.com to win a Coffin Case
Full of cool music, T shirts and more from all three bands.

WWW.TRIVIUM.ORG • WWW.STILLREMAINS.COM

ROADRUNNER 25
YEARS OF ROCK

© 2005 Roadrunner Records, Inc.



Las Vegas isn't really known for its burgeoning indie scene. You go there to drink, gamble, fuck, and maybe get married, but you certainly don't go there to uncover a scene. All five members of The Higher grew up in this legitimate Sin City and they've got the scars to prove it.

If you're looking for the next hip, screamy, chugga chugga band then you're barking up the wrong tree. The Higher's Seth Trotter would rather sing you a lullaby à la Justin Timberlake than even consider scratching a vocal chord. Lyrics like, "Thought the way that she moved meant the way that she tasted," from the band's single "Rock My Body" will surely melt your heart and give you a little tingle where the bathing suit goes. The Higher wants you to dance. The Higher wants you to party. If you want to dance and party, then you've made five friends for life.

As for the recipe to The Higher's hook-laden sound, guitarist Tom Oakes firmly believes that "Kids want to hear music that makes them feel good. You can always put in your ten favorite records when you feel like shit and listen to songs that change your day. We just want kids to enjoy our record and have it make them feel the way we felt when we wrote the songs."

Their new album, entitled *Histrionics*, is a twelve-song gem not to be overlooked by the band's age or recreational activities. (Yes, they are called The Higher for a reason, but, hey, someone has to be the Snoop Dogg of indie rock.) The Higher combine their keen pop sensibility with songs influenced by The Jackson Five (see title track, "Histrionics"), Pink Floyd (see song titled "Darkside"), and their own original jam style (see "Rock My Body") with blazing guitar solos, and sheen pop hooks that will make you want to shake your ass. The Higher will be lighting up the U.S. throughout 2005.

words: Lauren Beck
photo: Nabil Elderkin

THE HIGHER

EVERYTHING THAT THEY SAY GOES



dredg

ON TOUR MAY-JUNE WITH
CIRCA SURVIVE

SINGLE IS 'BUG EYES' ALBUM 'CATCH WITHOUT ARMS'
IN STORES JUNE 28!

Date	Venue	City
May 5	Lincoln, NE	Knickerbockers
May 6	Minneapolis, MN	Ascot Room
May 8	Detroit, MI	Magic Stick
May 9	Cleveland, OH	Beachland Ballroom
May 10	Milwaukee, WI	The Rave Bar
May 11	Belgium, IL	TJ's Bar
May 13	Buffalo, NY	Icon
May 14	New Jersey	TBA
May 15	Boston, MA	Axis
May 16	Philadelphia, PA	Northstar
May 17	New York	Continental TBA
May 18	Washington, DC	9:30 Club
May 20	Baltimore, MD	Fletchers
May 21	Richmond, VA	Alley Cats
May 22	Charlotte, NC	Tremond (The Casbah)
May 24	Atlanta, GA	Masquerade
May 25	Orlando, FL	The Social
May 27	Ft. Lauderdale, FL	TBA
May 28	Gainesville, FL	Commonground

Date	Venue	City
May 29	Jacksonville, FL	TBA
May 30	New Orleans, LA	Parrish
May 31	Houston, TX	Engine Room
June 1	Dallas, TX	Gypsy Tearoom
June 3	Austin, TX	Stubbs
June 4	San Antonio, TX	Sanctuary
June 5	El Paso, TX	T-Lounge
June 7	Albuquerque, NM	Launchpad
June 8	Phoenix, AZ	TBA
June 11	Sacramento, CA	Boardwalk
June 13	Seattle, WA	TBA
June 14	Portland, OR	Alladin
June 16	Reno, NV	New Oasis
June 17	Chico, CA	Senator Theatre
June 18	Santa Cruz, CA	TBA
June 21	San Diego, CA	TBA
June 22	Pomona, CA	TBA
June 23	Los Angeles, CA	TBA
June 24	Bakersfield, CA	TBA



www.dredg.com www.myspace.com/dredg

© Interscope Records. All Rights Reserved



HE IS LEGEND

I Am, You Are, He Is...

words: Tracy John

"Just because we're on Solid State Records, people think that our band name must be about Jesus, but it's not really about anyone," explains He Is Legend drummer Steve Bache of being on a Christian record label. While the moniker actually refers to a magazine article the group saw about Richard Matheson's vampire novel *I Am Legend*—which none of the band members have actually read—they just thought it "sounded cool." "Some of us are Christian and some of us aren't," he continues, "but we're definitely not what you call a 'Christian band.'"

Christian or not, the five North Carolinians certainly know how to rock, as evidenced on their full-length debut *I Am Hollywood*. Although the quintet often uses the clichéd sing/scream motif on their album, don't be quick to write them off as another one of *those* bands.

"We do get the Every Time I Die thing a lot," Bache admits, "but I think they're a rock band with breakdowns and we're a rock band without breakdowns." Instead of mosh-inducing breakdowns, vocalist Schuyler Croom injects his tuneful singing amid irresistible Southern rock riffs, propulsive drumbeats, and throaty yelps for a rock 'n' roll meltdown that attracts both ends of the hardcore/emo spectrum. Perhaps He Is Legend's ability to balance melody and aggression came from their influences growing up.

"We listened to a lot of Deftones, Tool, Stone Temple Pilots, and Foo Fighters," Bache reveals. "We'll feel like we've made it when we get a tour with the Foo Fighters," he adds half-jokingly. But with a video for the single "The Seduction" in rotation on *Headbangers Ball* and a knack for selling out venues across the U.S., He Is Legend may be closer to rock stardom than they think. "It feels good because we can play shows around the country and we know kids are coming to see us," Bache says, grateful for the band's success so far. "I'm really happy with where we are right now."

PUNK GOES 80's

**IN STORES
06.07.05**



RELIENT K **HIDDEN IN PLAIN VIEW**
SUGARCULT **MIDTOWN**
RUFIO **MOTION CITY SOUNDTRACK**
EMERY **GATSBYS** **AMERICAN DREAM**
THE EARLY NOVEMBER **HALIFAX**
A THORN FOR EVERY HEART
SO THEY SAY
BRAZIL
JAMISON PARKER **AMBER PACIFIC**

OTHER "PUNK GOES" TITLES AVAILABLE



PUNK GOES ACOUSTIC
FRL-01162-2



PUNK GOES POP
FRL-01159-2



PUNK GOES METAL
FRL-01160-2

FEARLESS
RECORDS

WWW.FEARLESSRECORDS.COM

WWW.PUNKGOES80s.COM



MAE

Walk Towards The Light

words: Alex Moore

If the typical behavior of a rock band on the road consists of drunken debauchery and recklessness that blossoms gradually into middle-aged cynicism and bad facelifts, Mae may very well be the quintessential anti-rock band. Their new album, *The Everglow*, the follow-up to 2003's *Destination: Beautiful*, beams with an open hearted sincerity unprecedented in pretty much every musical circle—save the boy-band genre—and still manages to stay cool. I caught up with singer/guitarist Dave Gimenez on tour in Hartford, Connecticut to discuss the new record, and while I asked him many questions I would later regret not asking the one that really seemed to matter: what's the secret?

"We've been on the road for two and a half years straight," Gimenez explains without a trace of weariness. He vaguely resembles a kid recounting the tale of a fantastic overnight fieldtrip. "We've been all over the country, and we're finally going to Japan and the UK. And we grew up in a small town where there is a church on every street corner and everybody knows everybody else."

If a destructive nature hasn't been a part of Mae's life on the road, a fascination with the journey certainly has. *The Everglow* is a concept album of sorts, constructed as a guided tour through an epic adventure. A soothing female narrator eases the listener through the album's turns while the liner notes depict a kind of children's book that resembles *The Little Prince*.

"There are a lot of people back home who will just live life in the same place and live down the street from each other," Gimenez continues. "We kind of thought we'd grow up to be dudes like that." As he reflects on the band's mounting success and on how far he's come from his Virginia roots, an unmistakable sentiment bubbles to the surface: gratitude. It occurs to me that maybe this is the secret to staying both sincere and cool, as gratitude never goes out of style.

It's the first day of daylight savings and maybe that's why everyone's feeling so good, but I doubt it. I've been to Hartford a number of times, and for me going to Hartford roughly ties in with getting a root canal. But to hear Gimenez describe it, "It's so rad to be this far north and have such good weather." Hartford appears in a different light—a light that appreciates the fact that it could be freezing, a light with gratitude, a light that, if I were Gimenez, I just might nickname it *The Everglow*.

Waking Ashland *composure*

The debut full-length album in stores May 10th. Produced and Mixed by Lou Giordano



Anberlin

Never Take Friendship Personal (out now)
anberlin.com, nevertakefriendshippersonal.com



Mae

The Everglow (out now)
whatismae.com, theeverglow.com



Terminal

How the Lonely Keep (June 28th)
wearterminal.com



Tooth & Nail Records • PO Box 12698 Seattle, WA 98111 • www.toothandnail.com





SAGE FRANCIS

I'M ACTUALLY A FLIGHT ATTENDANT

words: Justin Pearson

Who knew such a big fuss could come from such a tiny state? Meet Rhode Island's hip-hop king, Sage Francis. With a tongue sharper than a kitchen knife, Sage spits his views on the state of the world and challenges everyone who will listen. Having recently released his Epitaph Records debut, *A Healthy Distrust*, we thought it would be a good idea to have his labelmate, Justin Pearson of the infamous Locust, ask him a few questions.

Justin Pearson: I wanted to talk to you about being on Epitaph Records. It was a hard thing for The Locust to do because of the plethora of bad "punk" bands that fill up the roster. But for you, there is an entire musical genre barrier as well. There are a few musical exceptions, but what were the aspects that drew you to working with Epitaph?

Sage Francis: Woah! Haha! Obviously you don't have the same clause written into your contract as I do. I can't talk shit about other artists on Epitaph. I signed with Epitaph because I hate all rap on the other rap labels. Epitaph has their business straight and they treat their artists with dignity and respect. I asked to be put out on Epitaph rather than Anti or another imprint label because I wanted to hurt some people's feelings. They lose.

JP: Can you talk about the "Fuck Clear Channel" tour that you did? Was this tour informative and educational for the audience? I know with the Locust we run into so many people not knowing anything about Clear Channel.

SF: Last year I did a 40-city tour of North America and I called it "Fuck Clear Channel." It was great being able to hit up every major music market with a tour named that, because "Fuck Clear Channel" was written on all the flyers and in all the newspapers and magazines that were advertising the shows. So it wasn't just my fanbase who was being exposed to the dissent. It raised awareness about who Clear Channel is and why there is such opposition to them.

JP: How do you feel about them as a corporate entity?

SF: Here's my run down of who they are: The Clear Channel bully infiltrates local markets by buying out the radio stations, promotion companies, clubs, billboards, and whatever else they can that will ensure their take over is complete. There's a danger in a company this big having the ability to do something like this because they are able to successfully homogenize any community they enter by depleting it of its diversity. They are subversive, too, because they have a right wing agenda, so all the propaganda that most people are exposed to through Clear Channel is pro-war/pro-Bush/Christian-right rhetoric. Manipulating the masses is much easier to do when you control the messages they are surrounded by.

JP: I read an interview with you where you said that you thought music was the only true form of democracy. Can you elaborate on this? I feel with major labels in place, there is a monopoly on who gets heard, who gets noticed, and who gets paid. It seems the music industry is a "democracy" as is the so-called "democracy" of the United States.

SF: I didn't have any major label supporting me or pushing me to the public. The public chose me. I was able to sell an incredible amount of albums on the strength of my music alone, and that's because people identified in what I was saying and took an interest in it. Many people believed in what I was talking about and decided to come back for more and help out. I am one example out of many. With file-sharing being all the rage, the democracy in music is strong.

JP: I've picked up on many references in your lyrics and I'm not sure if they are intentional or subconscious ties to other artists. Musical, personal, and political influences all tie together, but I'd like to know who and what has moved you in your lifetime on all levels.

SF: Of course music was a huge, influential force for me in the beginning. I was a rebellious lad and rebellious music was appealing. Almost all of hip-hop and some punk between 1983-1996 taught me the things I needed to know in order to become who I am now. I would like to say that there is a main person who influences me to do what I do, but I keep myself in the company of many influential folks: my friends, family, and the art that makes its way into my consciousness. I guess I am influenced more by world happenings right now. It makes me wonder what my role is in all of it and how to do my part to improve the lives of those who cherish freedom.

MANIPULATING THE
MASSES IS MUCH EASIER
TO DO WHEN YOU CONTROL
THE MESSAGES THEY ARE
SURROUNDED BY





words: Stephen Blackwell

SUPERSYSTEM "EVERYBODY SINGS"

Weather-wise, you've got three options in New York City during March: wet, cold, or both. It is under the last of these circumstances that I met Pete Cafarella and Rafael Cohen of the punk rock, dance party called Supersystem. The two are completely underdressed, huddled side-by-side under a broken black umbrella. I suggest coffee, but Cohen is quick to note that we're near a favorite pizza joint of his, Pie.

As we settle in and grab a few slices, I inquire as to why, after two full-length releases on Dischord, the band decided to change their name from El Guapo to Supersystem and leave behind D.C.'s most famed record label for Touch & Go.

"The reason for changing the name is three-fold," offers Cohen, who seems like he's answered this question a million times already. "The main thing: there was another band called El Guapo in Chicago who had copyrighted the name. We didn't really want to get into anything like that. Besides, they are a Budweiser-sponsored band and write music for McDonalds and stuff," he laughs. "We figured if anyone was going to go after us, it was a band like that."

"Also," adds Cafarella, "we didn't really like the name in the first place, so we decided to change it. And we added Josh, so it felt like a new band."

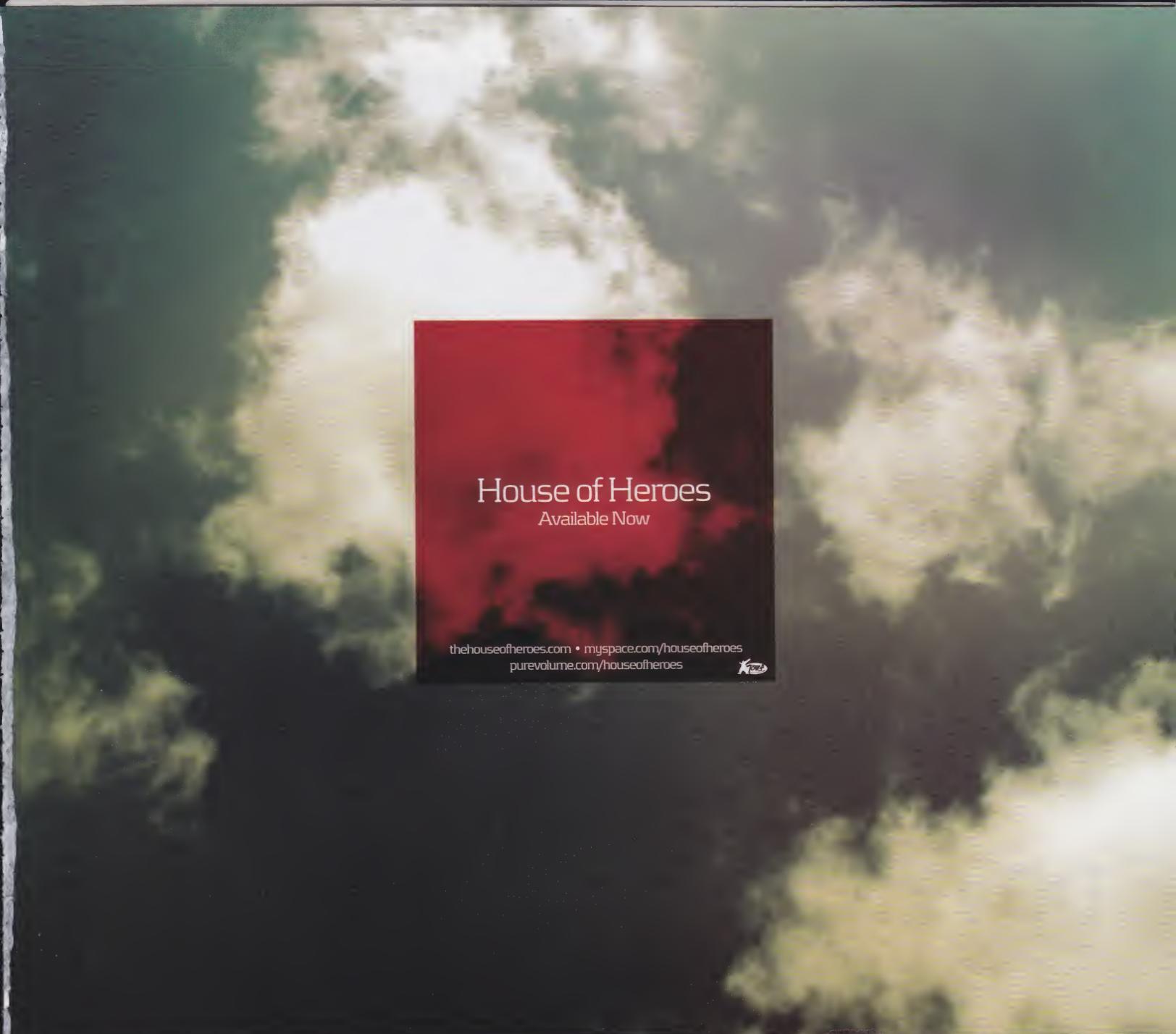
The addition of frenetic drummer Josh Blair, of Othrelm fame, gave Supersystem a heavy dose of wild drumming that just was always part of El Guapo but not fully realized until now on their LP, *Always Never Again*. But with Blair and vocalist/percussionist Justin Moyer still based in D.C., it is difficult to grasp why the band opted out of continuing with Ian Mackaye and Dischord.

Of the switch to Touch & Go, Cohen says, "We just—one of the most awesome things about Dischord is that they are really straight-up about what they are going to do in terms pitching their bands on promotion and licensing things. We were in a situation where we thought being on Dischord was really hard in a lot of ways, because we're making music which is different from what people generally associate with the label and what we wanted to try—we thought it required more push behind it, to try and get it out."

A bigger push for the band, in one form or another, definitely conflicted with the established Dischord ethic, so onto Touch & Go it was. "Touch & Go were on a very short list of labels," notes Cafarella. "They have a good reputation—we weren't going to move backwards for the sake of anything. We talked to them and it just worked out."

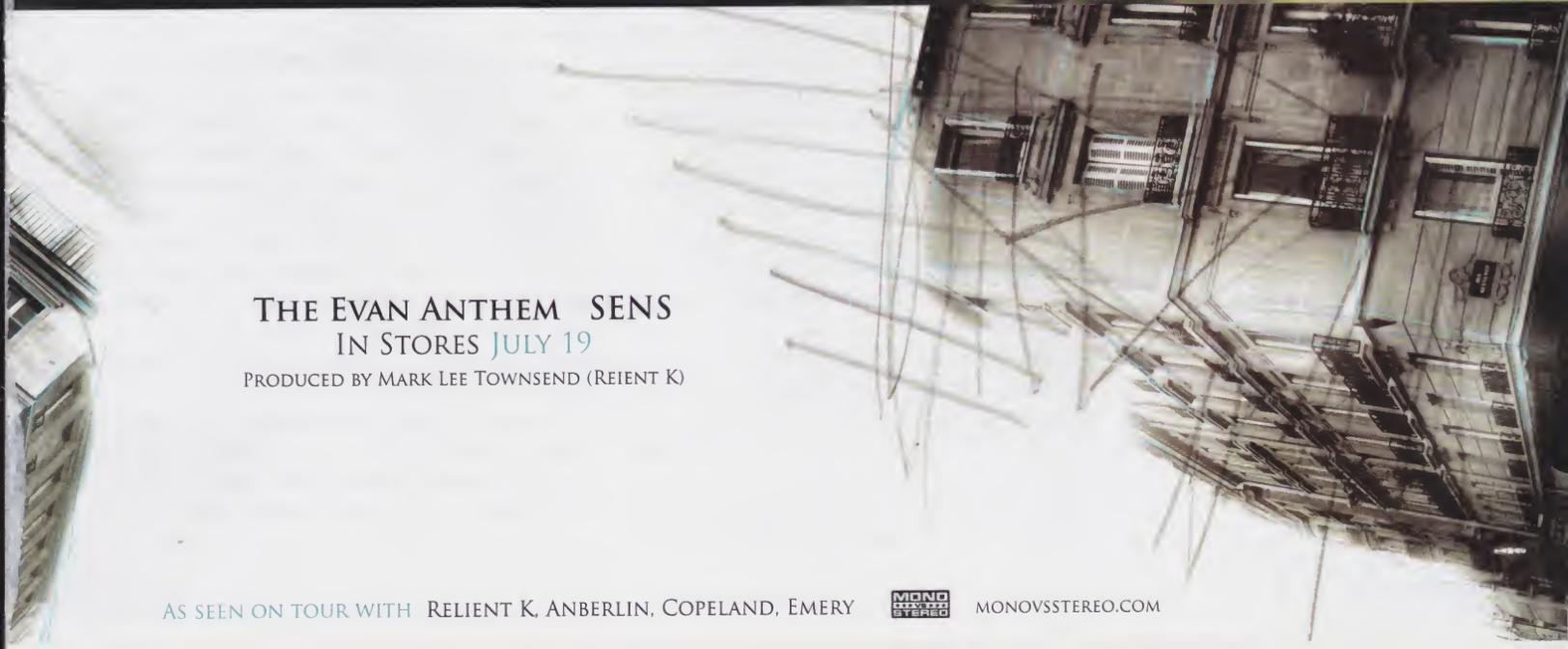
Despite their move, Supersystem still released one of the best independent records of 2005, which they recorded at Cafarella's loft on his home studio. The album brandishes upbeat tunes alongside an oftentimes bleak social outlook, but Cohen and Cafarella are quick to point out that, lyrical content aside, their intent on utilizing their music as a tool to communicate with anyone who will show up and listen.

"We try to inject some humanity into it," Cohen says. "I don't think the lyrics are meant to be bleak, but the record is meant to be provocative. And the music ties everyone together. Disconnected is something everybody feels, but we can all enjoy music together in a cosmic, universal sense. Remember, everybody sings."



House of Heroes
Available Now

thehouseofheroes.com • myspace.com/houseofheroes
purevolume.com/houseofheroes



THE EVAN ANTHEM SENS
IN STORES JULY 19

PRODUCED BY MARK LEE TOWNSEND (REIENT K)

AS SEEN ON TOUR WITH RELIENT K, ANBERLIN, COPELAND, EMERY



MONOVSTEREO.COM



DOVES

BIRMINGHAM

words: Raffie Abelson

The formation of Manchester, England's Doves saw the reunion of twin brothers Andy and Jez Williams with vocalist Jimi Goodwin. The three had previously worked together in the little known though critically acclaimed dance/rock band Sub Sub. The constant comparisons between Sub Sub and artists like New Order and The Smiths were greatly warranted, as Goodwin would later tour with the band Electronic, a collaboration of Bernard Sumner and Johnny Marr. However, the formation of Doves found Williams and the Goodwin brothers taking things in a much different direction than their friends and fans had anticipated.

It's tempting for some to pass the Doves up as yet another "Manchester band," i.e. a band that captures the morose in sound and image while sporting an emaciated lead singer who is oddly sexy. Of course, there's a rich musical history behind their city of origin, and while much of that music *is* dark and depressing, the Doves do not see it that way. "Naturally, where you're from is going to affect what you're doing," says Goodwin. "But I'd hate to think that we're being pegged solely as a Manchester band."

But what of the idea that the sound has to be maudlin? "A lot of people have seen hope and joy

in everything we've done," Goodwin responds. "It's never solely been about melancholy and downbeat. When it comes to the recording process, we never say it's got to be 'this type of album or this type of song'—we try and do something different on each track." And he's right: while their music is ethereal and heavy in nature, at heart it's really about the "drive to succeed and move forward," as Goodwin explains it.

Their latest album, *Some Cities*, comes across as being more serious and direct in what the band has been looking for. It's almost as if they're trying their hardest to not allow the music to lift off into the stratosphere and their goal is for you to be conscious of the effort; as if they're not "going in for the kill" when they know full well that they could. There are, however, some wonderful moments where one can lose themselves in the elation, such as "Snowden" and "Walk in Fire," which swoop and soar—not unlike a shoegazer rendition of The Rolling Stone's "You Can't Always Get What You Want."

Whatever the urban-roots and mood of the Doves may be, Goodwin gives off the impression that they're a hardworking band. Given that this is their third album in as many years, the drive shows.

MARATHON



the RISE



Marathon - Debut Full Length CD

After last year's stellar EP "Songs To Turn The Tide" this powerhouse upstate New York punk band gives you 13 anthemic and inspiring tracks for fans of Strike Anywhere, Green Day, and Bad Religion. This full length is jawdropping. Do not miss it. "I like it a lot. They play in a classic Descendents/Bad Religion way." Tom Beaujour, Revolver Magazine

Also Available:

Bring You To Your Knees: A Tribute to Guns N' Roses - Featuring Eighteen Visions, Dillinger Escape Plan, Unearth, Every Time I Die, Most Precious Blood, Death By Stereo, Bleeding Through, and more.

Drowningman - Learn To Let It Go - A 12-song collection of unreleased Drowningman songs. Are they the standard bearers for late-'90s thinking mans metal? Maybe. Are they a force to be reckoned with? Most definitely.

Zolof The Rock & Roll Destroyer - Debut CD - This amazing pop-punk band is moogalicious. This CD features Zolof's trademark sugar coated appeal, and Anthony Green from Saosin and Circa Survive on vocals.



The Rise - Reclamation Process CD

The full release of The Rise's newest masterpiece, Reclamation Process, is a spellbinding display of style and grace. Bringing a disparate array of styles and influences together into a set of songs that sets the standard for creative hardrock in 2005. For fans of Refused, The Faint, and Mars Volta.

Coming Soon:

The Killer In You: A Tribute to Smashing Pumpkins - featuring Hopesfall, From Autumn To Ashes, Armor For Sleep, Poison The Well, A Static Lullaby, Vaux, A Thorn For Every Heart, Roses Are Red, Murder By Death, and more.

Attention!

Make sure to check out Zolof The Rock & Roll Destroyer cover the Smashing Pumpkins' "Set The Ray To Jerry," a Downloadpunk.com exclusive. This track will not be available in CD format!

REIGNITION
RECORDINGS

Reignition Recordings
(Formerly Law of Inertia Records)
www.reignition.com

Exclusively distributed by Suburban Home Records in the United States | Exclusively distributed by Revelation Records internationally
All Reignition Recordings are available at Downloadpunk.com

DOWNLOAD
PUNK



words: Dan Foster

OPEN HAND OPEN BAND

Open Hand may very well be the Brian Jonestown Massacre of the hardcore scene. There are probably fewer drugs involved and less fistfights, but Justin Isham, the band's vocalist, songwriter, and commandeer, is no stranger to constant line-up changes and internal strife. He's been dealing with it since 1999, when Open Hand formed in Los Angeles, California. After two self-released EPs and a few debacles with the majors, the band found their stride in 2002 and comfortably settled in with Trustkill Records. Sort of.

"Eh...I dunno," Isham responds when asked if he feels at home on Trustkill's largely hardcore and screamo roster. "The thing is—I have a respect for Trustkill Records because I *was* in that scene. When *Dream* was recorded, we were the only band like that on the label. And it seemed kind of weird to be on it then," he admits. "And *You And Me* is kind of the same vibe."

You And Me, which was released this past February, is even more mid-tempo and melodic than its predecessor, 2003's *Dream*. Isham credits the stylistic change to the unceremonious departure of *all* his band mates when Open Hand returned from a European jaunt with label mates Poison The Well in 2003.

"When we came back from Europe after the Poison The Well tour—the being broke part made everyone negative. The not knowing what we were doing next kind of bummed everyone out, too, so, for whatever reason, it turned everybody internally pissed off at each other," Isham says.

Returning home from an exciting tour with no plans, no money, and no social life is as good a reason as any to put your tail between your legs and head on home. Open Hand certainly did.

"We had no goal—we just didn't know what to do at that point. Everyone was kind of like 'I'm home,' and then they stayed home. They all lived outside California, too, so I knew I was the only California person left. But I had all this material. I had to stick with it."

Isham wrote vigorously despite his bandmates' absence. Of the period he says, "It was just me. It let me do a lot more shit because there were no outside opinions to guide me forward or guide me backward. *You And Me* became stuff that I had written during the year that there was no band, but it really evolved when Pat, the drummer, came in. And he's a drummer—I can play every instrument but that—so he came in and everything upgraded and changed and became very cool."

Finally, Isham got the band back together, hit the studio, and then hit the road. "It's most definitely out of love," he says of Open Hand's touring schedule. "If we're not touring we're sitting around, maybe with friends, being broke. That shit sucks." True. But sitting at home would also keep Isham away from the goal he has endlessly pursued since 1999. "I don't want speak for everybody else, but I just want us to make our mark. It would be great," he sighs, "if we became a mark, musically, on people's lives."

MANNTIS

SLEEP IN YOUR GRAVE



The debut album from California's Manntis
IN-STORES JUNE 28TH

As seen on *Battle for Ozzfest*

agents of man

COUNT YOUR BLESSINGS

IN-STORES JUNE 19TH

Agents Of Man are a young, energetic group that has forged an exciting, fresh new sound that knows no limitations.

Featuring Mike Couls (ex-Sworn Enemy),
Produced by Mike Barile (Candiria, E-Town Concrete, 40 Below Summer)

DESPISED ICON



THE HEALING PROCESS

EXTOL



BLUEPRINT



www.manttis.com - www.agentsofman.com
For more info on these and other Century Media artists,
tour dates, free MP3s, and more visit www.centurymedia.com

purevolume
www.purevolume.com

Powered by:

Music
CHOICE

iTunes





words: Darcie Stevens
photo: Aubrey Edwards

SPOON

A Spoonful of *Fiction* Helps the Medicine Go Down

Sitting in a Texas coffee shop—blue eyes blazing, tousled hair, and his patented sly grin emphasizing the humor in his art—Britt Daniel little resembles a worldly rock star. He's still Austin's son, at once both cunning and shy. But with *Gimme Fiction*, set for a May release, in addition to heavy TV and movie exposure—including HBO's newest series *Unscripted* featuring *Kill the Moonlight*'s "The Way We Get By"—Spoon is posed to be the next Modest Mouse, meaning simply that this little indie rock band that people across the country have adopted as their own is likely to experience a huge career change.

Gimme Fiction takes a sharp turn away from the soundly structured songs of Spoon's past and veers in the direction of freeform rock. But that's not to say that Daniel's imaginative prose is absent. Songs like "The Beast and Dragon, Adored," "The Two Sides of Monsieur Valentine," and "Sister Jack" integrate eccentric storylines into a swirling landscape of psychedelic guitar and funky bass lines. This is a more mature record reflecting on a decade of Spoon.

"I want there to be a progression in our records," Daniel explains in his thick French accent. "It's exciting for me when I'm a fan of a band, and I put on a new record by them that surprises me or does something that I wouldn't expect that band to do. It's a fine line because they could do those things and it could still suck, so you've got to find a way to go to those new places and explore that new territory."

It seems the title Britt Daniel chose for Spoon's latest long-player has

come under some scrutiny across the pond, and rightfully so—Europeans aren't used to being lied to all of the time like us.

"I had all these people—especially when I was in Europe—saying, 'should we ignore reality? Is reality too harsh?' And I just thought, 'Yeah, I guess it does say that. I hadn't thought of that, but that's true.'"

The album is eminently ironic. Not in an existential manner, but because it holds in its grasp some of the most emotive, true-story lyrics of Daniel's career. The simplicity of album highlight "I Summon You," alongside the darkness of the creepy "Was It You" cultivates more humanity than fans are used to hearing from Daniel's fiction. However, the creative works of escapism and the tales of neurotic actors wielding swords still hold a high priority here.

"I love songs where it's just colorful wordplay, like 'Everybody's Got Something To Hide Except For Me And My Monkey,'" Daniel smiles. "That's just awesome to say. It's cool to see that on paper, and it's cool to hear somebody throw all those words out of their mouth at one time. Sometimes those can be the greatest lyrics. Not everything has to be a poem."

Gimme Fiction, coddled by Prince and Wilco and years of hard work, stands alone as proof of Spoon's ability and personality. As the layers of "My Mathematical Mind" come together, climaxing with a power indie rock bands strive for, it's clear that this record is all about the music. The lyrics are there for the taking, and Spoon has come into their own. No explanation necessary. "It's all there," Daniel offers. "It's whatever you take from it."

OUT NOW



COMING SOON



-SC-



words: John McKay

A STATIC LULLABY

TONIGHT ON THE WB, A FRESH EPISODE OF...

For a 22-year old who is one week away from releasing his band's first major label album, Joe Brown speaks with the maturity and cynicism of a seasoned veteran. That is not to say that the frontman for A Static Lullaby isn't anxious about the long-awaited release of *Faso Latido*, the follow-up to 2003's hardcore marvel *...And Don't Forget To Breathe*.

"I'm really fucking excited. We couldn't be happier just to know that the second album we made is finally getting into stores and people can hear the transition of the band over the last two years," says Brown.

It has been two years since A Static Lullaby released *...And Don't Forget To Breathe*, a jarring collection of metal-tinged, melodic-anthems, on respected indie establishment, Ferret Music. For its members, it has been two long and taxing years marked by homesickness, anxiety, and an obligatory coming of age.

Following the release of *Breathe*, A Static Lullaby was reduced from championed hardcore saviors to unflattering message board fodder, which called into question the character of the band's members, including vocalist Brown.

"At the time, we were a bunch of punk kids with angst," says Brown, who prepared an apologetic letter to fans and published it on their website. "I guess I can hold myself accountable for a lot of it. I just wanted to share my music, and I didn't think that my stupid sense of humor was going to hurt somebody. Maybe I got too drunk sometimes and said some silly things, and I felt bad for hearing bad things that kids were saying—that we're dicks, when we're really not."

As if message board hearsay wasn't enough, the band received word that longtime drummer Brett Dinova was quitting the band to focus on his education—just before the band had set aside some time to write the follow-up to *Breathe*.

Enlisting the help of session drummer Sammy Siegler (Glassjaw, Gorilla Biscuits) and producer Lou Giordani (Sunny Day Real Estate, Taking Back Sunday), A Static Lullaby entered the studio to record *Faso Latido*.

The band also found itself in unfamiliar territory with the backing of major label Columbia Records. "We sort of had it in our mind that we would put another album out on an indie label, and then after going through conversations and dealing with Columbia first-hand we realized that they aren't the pieces of shit and scummy-ass people that I had met and who made me feel dirty about music," says Brown.

During recording, the band was informed of Brett Dinova's desire to rejoin A Static Lullaby.

"I sat down with him and said, 'I just want to make sure that you're sure, and understand that you can't leave again because it really broke my heart because it was like losing one of your best friends, initially, when you left,'" says Brown. "We wound up playing a show at the Glasshouse in Pomona (Calif.), and he came up to me right before we got onstage and said, 'I'm ready whenever you are.' We came back home, Brett was back in the band, and everything just felt really fucking great after that."

With a finished product ready for the masses to consume and the band's original lineup back in place, A Static Lullaby seem prepped to quell the bile spewing from scenester skeptics. With an album that massively departs from *Breathe*, with more varied dynamics and more emphasis on art, less on angst, A Static Lullaby and *Faso Latido* are poised to lay the groundwork for a massive change of image for the band.

Says Brown, "I think you can still hear A Static Lullaby in us, and I'm sure there's going to be some type of shock. I just recommend everyone listen to it with fresh ears."

CLUTCH

robot hive / exodus

The New Album
IN STORES
JUNE 21, 2005

"Clutch are a machine with just a few parts:
the taut funk-metal drive, the hazy Sabbath
riffs, the military-like barked vocals, all churn-
ing in perfect-perpetual motion..." — *Revolver*



CATCH CLUTCH ON THE SOUNDS OF THE UNDERGROUND TOUR THIS SUMMER!

drt

ISSACHAR ENTERTAINMENT

www.pro-rock.com

sam goody

MEDIA PLAY



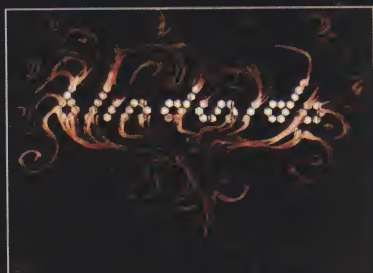
Blindside (First Album)



A thought crushed my mind (Second Album)



NOW Re-mastered with FOUR PREVIOUSLY UNRELEASED BONUS TRACKS!
Special Edition Packaging
Both Albums IN STORES NOW



Ten Years Running Blind DVD

- Includes an Exclusive Documentary on Blindside
- All of their Music Videos
- Live Performances
- Tons of Rare Footage
- Over 2.5 hours of Content!

IN STORES NOW

www.blindsideonline.com

New Blindside studio album coming AUGUST 2005

**BEST
BUY**
BestBuy.com

drt
entertainment

WASA

HOT HOT HEAT

EL SCORCHO

words: Lisa M. Ben
photo: Aubrey Edwards

As Canada continues to export industry-buzz bands like the Arcade Fire, let us not turn a blind eye to their fellow countrymen Hot Hot Heat, who were melding synth-pop and garage punk long before they found themselves in the industry buzz bin.

The quartet exploded in 2002 with the release of their Sub Pop debut, *Make Up The Breakdown*. The band soon secured royalty status in hipster circles due in no small part to their clever musings like "I've been poking a voodoo doll that you do not know I made." Of course, now with Warner Bros. behind them, Hot Hot Heat hopes to break out of their underground mold. "Hopefully, it'll sell a million records and we can keep doing this for years," explains drummer Paul Hawley. "That's the plan."

Their March 2005 tour with Louis XIV has just wrapped up and the band is continuing to support the album throughout the world, especially in the UK, which has just seen the release of the first single off *Elevator*, "Goodnight, Goodnight."

"Originally, we had the opinion to just give the album to the label and they'll know what's best to put on the radio," Hawley explains. "They chose 'You Owe Me An IOU'—which was fine by us—but then we had a freak-out at the last minute and changed our mind. We wanted to come back with something slightly more upbeat, more fun, and more *Hot Hot Heat*."

The band formed in Victoria, British Columbia during 1999 with the original line-up of Matt Marnik on vocals, Steve Bays on keys, Dustin Hawthorne on bass, and Paul Hawley on drums. They played throughout Canada and decided to record an EP. Hawley tells me that it's around this time they parted ways with Marnik. "We kind of booted him out," Hawley explains. "Then the band went on hiatus for about four, five, or six months."



During their time off, Hawley began experimenting with songwriting influenced by The Beatles and The Rolling Stones. "Between my interest in writing songs and Steve's experimenting with singing, it just made sense that we get it back together and try to do something." The two recruited Dante DeCaro as their new guitarist and continued as Hot Hot Heat with Bays on vocals. The band demoed new material and made their way on to just about everyone's rejection list.

"We literally just sent emails to every independent label that we have ever loved and who had put out stuff that we were really stoked about. They pretty much all ignored us, and all dissed us until Sub Pop showed some interest."

In 2002, Sub Pop released the *Knock Knock Knock* EP and that same year released Hot Hot Heat's acclaimed album, *Make Up The Breakdown*. The record eventually attracted the attention of Warner Bros., but the major label lifestyle and constant touring took its toll on Decaro.

"He was really unhappy on tour," says Hawley. "And by unhappy I mean miserable. It's tough being on tour, by nature it's a grueling task, but then to have someone around you who is miserable makes it worse," he expresses. "Then we had the new task of finding a new guitar player, which was pretty daunting but it turns out we scored insanely."

With new guitarist Luke Paquin and a new album, Hot Hot Heat is heading out to get reacquainted with their old fans and potentially meet some new ones as well.

"My expectations are that our fans that loved our last record, they'll like this record. It's not going to alienate our old fans, which was important to us to not change drastically and make too huge of a jump from our old sound. Hopefully, we'll gain new fans with it too; new people who haven't even heard the first record." Hawley closes, "As for projections on world domination, you would be a better guess than I would."

Rufio

THE NEW ALBUM THE COMFORT OF HOME

JULY 12, 2005

NITRO

www.RufioMusic.com
www.NitroRecords.com

AVAILABLE AT
INTERPUNK  DOWNLOAD
PUNK

BULLET TRAIN TO VEGAS BULLET TRAIN TO VEGAS

We Put Scissors Where our Mouths Are
We Put Scissors Where our Mouths Are

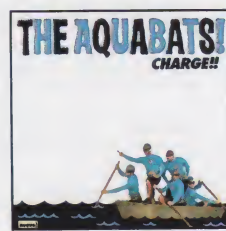


Debut Album
We Put Scissors Where
Our Mouths Are
Out 06/07/05

www.BulletTrainToVegas.com
www.MySpace.com/BulletTrainToVegas.com
www.PureVolume.com/BulletTrainToVegas.com



THE AQUABATS! CHARGE!!



The New Album **CHARGE!!**
Out JUNE 7, 2005



www.TheAquabats.com

THE ALL-AMERICAN REJECTS

CONSIDER YOUR ASSES ROCKED

words: Tracey John

“It was the most miserable fuckin’ time ever,”

recalls All-American Rejects vocalist and bass guitarist Tyson Ritter. Along with co-songwriter/guitarist Nick Wheeler, guitarist Mike Kennerty and drummer Chris Gaylor, the doe-eyed frontman was holed up in a dilapidated Atlanta hotel for six weeks writing a new album while it rained non-stop. Even when they went to Los Angeles to record, Mother Nature still didn’t cut them any slack. “It was just Emily Dickinson weather for *months*,” Ritter says bitterly. “But at the same time it was a good thing because we couldn’t go outside and skip around; all we could do was stay inside and write and record.”



Perhaps the light at the end of the tunnel for the four Stillwater, Oklahomans was finishing their long-awaited sophomore album, *Move Along*. Ever since their self-titled 2002 debut went platinum with smash singles like "Swing, Swing," "The Last Song" and "Time Stands Still," the quartet seemed to fall off the face of the earth. And just where have the Rejects been all this time? "We've been in a cave for the last year and a half, busting our asses writing the record that we wanted to put out, and it took this long," Ritter explains. "We're perfectionists; we wanted to do our best and not put out a shitty second record," he says earnestly. "Whether or not we did that, it's up to you guys."

If a big budget and limitless studio time are any indicators for making a great album, then the Rejects have got their work cut out for them. Since their last record was recorded hastily for a mere \$20,000, they made sure to take their sweet-ass time on this album. "It was like we got to make the record we've always wanted to make and we didn't stop," says Ritter. "I could definitely say this record has more bells and whistles than I could ever dream of," he gushes.

Although *Move Along* brims with new-fangled "bells and whistles," it no doubt contains the catchy, caffeinated pop rock that made the Rejects platinum-selling super stars. Loaded with high-powered riffs, Ritter's distinctive, yearning vocals and more hooks than a fish farm, the Rejects' latest offering has a bigger, more polished rock sound, at least according to the self-assured songster. "If our first record sounded like

inside the space of a coffee can, the new record sounds like the inside space of a gymnasium," Ritter boasts. "I'm so proud of it."

While the Rejects claim to have shifted gears sonically, the lyrics still tell tales of bittersweet romance and adolescence. As the band's principal lyricist, Ritter wrote about the break-up with his high school sweetheart for the debut. So did he have his heart broken since then to provide fodder for the new disc? "We're still the All-American Rejects and we write love songs," Ritter declares. "But this isn't a full record of love songs. It's a sampler platter of feelings towards everything... including girls," he admits with a chuckle.

But just because the Rejects write sensitive lines about the ladies, doesn't mean they can't play rip-roaring rock tunes. And don't even *think* about mentioning the loathsome "e-word." "We *hate* being called 'emo,' but I think the new record will help shed the 'emo' tag," Ritter retorts. "We write fuckin' songs to rock people's asses," he says matter-of-factly. "That's all we do."



DARYL PALUMBO

MEDICAL RECORDS

words: Wes Eisold
photo: Francis J. Corva III

DARYL PALUMBO IS THE 26-YEAR-OLD VOCALIST OF HEAD AUTOMATICA AND GLASSJAW, AND HE IS A RESIDENT OF LONG ISLAND, NEW YORK. A 12-YEAR-OLD PALUMBO CAN BE FOUND IN OLD MORRISSEY VIDEOS UP FRONT, SINGING HIS HEART OUT. HE IS A DEDICATED SQUEEZE FANATIC, AND IS ALSO THE UNDERDOG REVERED BY HIS FANS IN CULT STATUS, ASSERTING A VOICE THAT HAS CARRIED HIM THROUGH SUCCESSFUL MUSICAL ENDEAVORS SINCE AGE 13. AS A PERFORMER HE IS FLAWLESS AND CAPTIVATING, RIVALED BY NO ONE WITHIN THE GENRES HE BELONGS AND NEARLY REIGNS. AT AGE 17, A SENIOR IN HIGH SCHOOL WITH A WARNER BROTHERS RECORDING CONTRACT, PALUMBO WAS DIAGNOSED WITH CROHN'S DISEASE, A HURDLE THAT THE SINGER IS FORCED TO ENDURE IN ORDER TO ACHIEVE AND ARTICULATE HIS ART.

Crohn's is the chronic inflammatory disease of the large and small intestines. It causes ulcers and wreaks havoc on the digestive system. Typically found in both sexes, symptoms begin to show in its victims during their late teens and early twenties. The disease is often hereditary and has reoccurring symptoms with no conclusive cure. Modern medicine offers only temporary treatments, the disease is a continuing cycle of spells of dormancy followed by worsening sickness.

Over the last few years, and as a result of the disease, his bands' tours have often been cut short or cancelled altogether. In attempts to perform in Europe, Palumbo has been hospitalized immediately upon arrival in various countries including England, Scotland, and France. Glassjaw was forced to cancel at least three major tours during their heyday. Head Automatica shares in this, having cancelled this year's Take Action Tour in which they were billed as one of the headlining bands. Calling off a tour under these circumstances carries other weighty pressures along with it, such as feeling responsible for the fans, the other band members, as well as promoters and label representatives. These are the albatrosses and horror stories that Palumbo knows and has dealt with for a decade.

"Three years ago, Glassjaw flew to Europe and I got sick within the first day of being there, in Paris. It was my first time being sick overseas, so I was rather shook," Palumbo explains. "To make matters worse, not a goddamned soul in that city speaks a word of English!"

Fortunately, his friend and longtime drummer, Larry Gorman, was there with him to ease the crisis. "Larry and my tour manager brought me by taxi to the nearest hospital, which was a cross between a bus terminal and a prison in Calcutta. We played charades for hours with nurses, doctors, and police, trying to explain what my dilemma was. Just when I couldn't feel any safer, the über-friendly and über-French police officers wrestled a few bloody Parisian hoodlums to the ground and proceeded to handcuff them to the bench I'm sitting on," recalls Palumbo.

"It's quite possibly the most heartbreaking thing to me," he says of the cancellations. Although Head Automatica had been touring consistently prior to the release of their debut album, *Tokyo Decadence*, the band was unable to strongly support the album after its release due to illness. He is cognizant of the bad timing. "I got sick at the *worst* time, at the exact time we should have been touring," he offers. "You need to be out there peddling yourself and your words to promote your art. It made me feel like I was 'blowing' a huge opportunity."

Although the disease, on a physical level, affects Palumbo alone, it influences the careers of every musician he plays with. It's little surprise that the bandmates of Palumbo, who is charming, smart, well-spoken, and extremely talented, stand by their frontman wholeheartedly, sacrificing normal jobs and security for the sake of producing art with him.

Last January, when a UK tour was brought to a halt before it even began, the band members stayed with Palumbo everyday in the London hospital. Bassist of Head Automatica, Josh Holden, says of the trip, "Daryl had just been through 'corrective surgery,' so we were feeling confident about the trip, and he got sick the second night we were in London. He had just been through surgery and was looking the worst I had ever seen him. We felt terrible for him and were very scared because no one knows exactly what's happening to him or how to help." Holden adds, "Daryl's health is more important to us than the success of the band."

Palumbo stresses, "Everyone has been so supportive. I am so terribly close with the members of Head Automatica and I feel as if I am personally hurting them when I fall ill and am forced to cancel a tour. This is their job, and when I become sick on the road, I feel like I am putting them in financial jeopardy as well."

The band has made the most of their downtime and has proved productive, demoing over 40 songs in six months. "The five of us are at a point where we are so tight together—tighter than we've ever been. Every ten songs or so we'd write, we would go and record to keep a record of our progress to date. We'd listen to the recordings religiously and make the appropriate amendments to the songs. We knew we had to use our sick-bumout time constructively!" he laughs.

With Head Automatica and Glassjaw endeavors in the near future, Daryl Palumbo carries on, taking the predicaments in slow strides. He maintains that there is one thing that gets him through everything: "Music. Music is the best."



“ I GOT SICK AT THE
WORST TIME, AT
THE EXACT TIME
WE SHOULD HAVE
BEEN TOURING ”

IRON AND WINE

RECIPE FOR ROMANCE

words: Isaac Lekach

Iron And Wine—the handle under which Sam Beam releases his music—desperately needs a new adjective to describe its sound. Yes, the songs are folky and occasionally dip into the lo-fi realm, but they also weave wonderfully poetic tales with beautifully orchestrated instrumentation. There just aren't any artists nowadays that can best be described as *romantic*. And maybe that's the word we're looking for?

It struck me recently, while listening to his latest release, *Woman King*, that Sam Beam—the author of “My Lady's House”—probably has a firmer grasp on love and romance than I might ever have.

I recently had a chance to speak with Mr. Beam prior to his leaving for tour in support of the *Woman King EP*. At the beginning of our chat, I relayed everything that has recently occurred with the person I am currently courting. I secretly hoped for him to unveil the mysterious ways of Don Juan and help me acquire the unparalleled charm and charisma necessary to “get the girl.”

After describing the scenario in its entirety, sparing absolutely no details, Sam sighed and said, “I fucked up all kinds of times, man....” We laughed, and then in all seriousness, he stated simply, “I think romance is very important.”

I then asked him to assume the role of Doctor Love and survey my situation. “You’ve got to put yourself out there. If it doesn’t happen, it doesn’t happen; then you have to move on. That’s Dr. Love’s advice I guess,” he chuckled.

Alas, it wasn’t the coveted secrets to seduction I had hoped for and—all selfish agendas aside—an interview had to be conducted. So, we moved onto other topics, and he answered my questions with the same hushed and peaceful voice with which he sings. I asked of his album covers and the concepts behind them, as they are all equally enchanting, much like his music. Sam shed some light on the creative process and said that the images mostly came from photographs or paintings that he himself had created.

“For *The Creek Drank The Cradle*, me and a guy named Jesse at Sub Pop did—I told him I wanted something with a tree. From then on I basically just did everything. The photograph for *The Sea & The Rhythm* I took in college and I did the painting for *Our Endless Numbered Days*. Then I took a photograph—my mother-in-law has a case full of thimbles and I thought it was kind of cool—I thought they kind of looked like little crowns—so I took a photograph of that and we sort of made the design for *Woman King* around it. I take photographs—not like everyday or anything—but



I enjoy doing it.”

And then with a bit of nostalgia, recalling old Motown records from his adolescence, he continued, “All your favorite records—you sit there with the album art and that’s what you know. I take it pretty seriously.”

I continued by asking him what his intentions were with his music. If there was anything in particular he’d hoped for people to understand or interpret from the songs. “I don’t really have an agenda where that’s concerned—I approach it a bit more like poetry. It can definitely be used as propaganda, but I don’t really approach it that way. I kind of just let the songs go where they want to. I don’t know... I’ve been doing it as a hobby for myself exclusively for a long time, so that’s kind of how I approach it. I don’t try to be intentionally obscure by any means, but as far as a propaganda is concerned, I don’t really have a message I’m trying to send.”

At this point I could hear his children getting restless over the phone. They sounded adorable. I believe one was playing the piano... could we perhaps have another prodigy in the family?

So, I thanked Sam for his time, he wished me luck with my love life and then said goodbye. And though, admittedly, I did not leave as the Casanova I had hoped to, I did part with a bit of Sam’s serenity, which, in a way, is what I believe will help the boy get the girl in the end.



SECRET LIVES OF THE FREEMASONS



"THIS WAS BUILT
TO MAKE YOU DANCE"
OUT NOW!

THE VALLEY ARENA

take comfort in strangers



OUT NOW!



ASTRO MAGNETICS



THE PLATFORM GROUP

WWW.ASTROMAGNETICS.COM • DISTRIBUTED BY FONTANA/UNIVERSAL



FISCHERSPOONER

THE ILIAD

words: Dan Foster

"That was old school, I'm new school," says Casey Spooner of New York's favorite art-pop duo, Fischerspooner. He's referring to his band's capacity for lying to journalists, a practice the two engaged in frequently while they were doing press behind their debut Capitol release, *#1*. But the two have grown-up quite a bit since those days, and it shows on their latest project, *Odyssey*.

Spooner, the more vivacious of the two, speaks in a lispy, almost southern drawl, much akin to how he sounds on record. And boy does he love Fischerspooner's latest record.

"I love it. I just love it. And I am glad it is done and I am really proud of it," says the front man. Why the band became darlings of the New York scene and then the rest of world is easy: Fischerspooner create really great music, which seems to be going by the wayside nowadays. His band mate, Warren Fischer, has made no secret of his disdain for the route that music has taken over the past decade. It is ultimately what inspired him to throw down the guitar and pick up a drum machine.

"When we started it was much more innocent, in a way. It literally started with us making a song and doing a performance," says Spooner. "And out of that very first performance and first song we thought it was fun and decided to keep doing it. It turned into people coming to this unusual show, and then everybody wanted to buy the music to it. We released the music, so when we were making our first record, we didn't know we were making a record. We were just having a good time, doing our own thing and sort of exploring these ideas of performance."

Before long, Fischerspooner were selling out venues and flooding record stores with *#1*, which appeared to be receiving a ceaseless rain of exceptional press from the most notarized rock, pop, and electronic publications. Simply put, everybody loved these two quirky performers from Brooklyn who wore outrageous outfits at their performances and squirted blood during their songs.

Of the band's early days, Spooner says, "It was a very different time than now because when we started working on *Odyssey*, we knew we were making a record. The first time it was done very sporadically over a long period of time with no label involvement." Fischer and Spooner performed their set and recorded when they had time off from their day jobs, jobs that allotted them money to finance their independent recordings.

"The music was kind of defined by a lot of breaks and time off. A lot of times we would write songs specifically for upcoming shows. We'd have a new show coming up and we needed to change it up, so we'd write a different type of song. So the first record was, really, was influenced by the show. This time it wasn't making a song and making a show. It was making an entire album at once.

The change in direction has benefited the songwriting team completely. The old process of Spooner "sitting in Fischer's apartment watching him program drumbeats" has shifted quite a bit to the two flying to prestigious studios around the world, working with the finest songwriters and producers. The song "We Need A War" was even penned by the late, ultra-liberal author Susan Sontag. Spooner attributes much of their success, oddly, to their major label status.

"It felt like we should really take advantage of being on a major label, and having access to all of these resources," confesses Spooner. "A lot of times, when bands sign to major labels, they want to be told what to do and they want to be given a makeover. They want people to sweep in and give 'em a haircut and make them a star. And that's frustrating. So if you go into a major label," he advises, "know what you want and be pretty clear about it. They've sure left us alone." And that's the truth. We think.


SOUND

BILLY CORGAN

TRAGEDY LOVES COMPANY

words: Stephen Blackwell





"I hear he's not that nice." I must have heard that statement 50 times before I interviewed Billy Corgan. As I rode the elevator up to the 18th floor of a plush New York City hotel located on the corner of 5th and 51st, I prepared to meet an internationally known rock star who—for whatever reason—is widely regarded as one grumpy dude. Perhaps it's because The Smashing Pumpkins, despite selling millions and millions of records, never got the acclaim they deserved, or desired. True, Corgan is haunted by this, but the man is still rocking. He's even released a new record, his first ever as a solo artist, called *TheFutureEmbrace*. And by the way, he's really nice. You should MySpace him.

LOI: Let's talk about *TheFutureEmbrace*. You said a little earlier that there isn't much of a context for what you've done. Do you mean for your whole career?

BC: I don't think you can name many records that meld the classical, rock, and electronic influences the way I have. There aren't five records that come to mind.

LOI: Fair enough.

BC: But it's very common for someone, if they don't know what they are feeling or seeing, to reach for the thing that most closely resembles it. Like if I showed you a scribbled painting and you said, "Oh it's like Picasso" even if it wasn't at all like Picasso.

LOI: You're very inspired by visual art. You seem to have a very large frame of reference?

BC: Absolutely, visual art has been the biggest influence over the last ten years, not music.

LOI: I don't know what that means.

BC: Haha...

LOI: I didn't want to come here and start throwing out terms like "guitar hero" but that's very much what you are in the public eye, or at least to people my age...

BC: Right.

LOI: So how does the visual art tie into that? I want people to talk about humanity, art, and music, and culture, and a lot of people think it is all tied together. But when you say visual art is your main influence, it resonates deeply, because I've never heard a guitar player say that. Did you study it?

BC: No, I didn't go to college so I have no formal training. I sort of educate myself in my own way. One of the most influential things I've read is this four-volume history of Picasso's life. What is interesting about it is that he doesn't talk just about what Picasso did, he talks about everything that was going on at the time: socially, politically, other people he was ripping off. And he talks about the entire culture of Picasso, but sits Picasso squarely in the middle, and what I realized from reading those books is that Picasso was absolutely unapologetic for his pursuits. He became obsessed with whatever he became obsessed with and went fully into it. He didn't really

care if it fit into the culture, whether it was timely or profitable; he just totally went for it. And this was a big structural influence on how I approach my work. Because—for somebody who writes 50 to 70 songs a year—this does not fit in the modern cultural context of what it is to be a pop artist.

LOI: How so?

BC: You're supposed to put out 12-15 songs every two years, you're supposed to like it, you're supposed to have an explanation—a lot of times you just don't. The other thing is that there is a way to create a sonic impressionism—it's hard to make a literal transformation—but impressionism is where an artist, by using the violence of the brush stroke, creates a living energetic of what it is like to look at, say, a building while the sun is going down.

LOI: Monet.

BC: Right. It strikes a chord with you that that is kind of how it feels. I think you can do the same thing with music. You can create violence without having to be violent. Francis Bacon, the painter, talks a lot about violence and how you achieve violence on the canvas. How you achieve that human violence—the condition. His favorite painting is of this Pope and he gets obsessed with this image of this screaming pope. In essence, what he is saying is that he is trying to represent what he is actually experiencing, not what he is seeing. This is a big breach from traditional painting, which kind of represents just what you actually witness, physically.

LOI: When I was in college I had to study this sort of thing. One of the things that sticks out most in my mind is that a famed impressionistic composer, like Debussy, is remembered most for that very melodic piece, "Clouds," which is at the end of every romantic movie. Which do you experience more strongly on an emotional level, the ugly things you've done, or the really, really perfect pop songs?

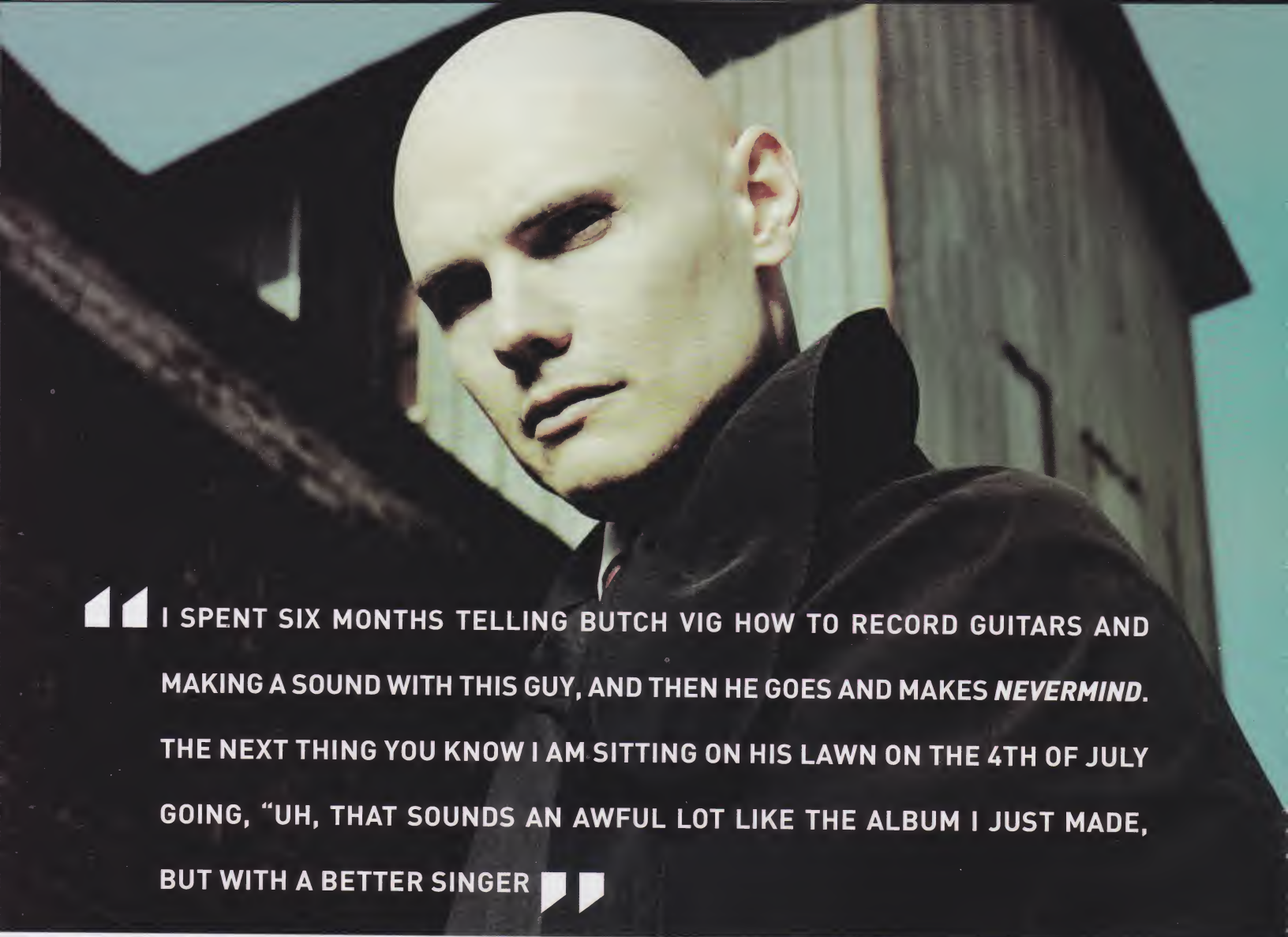
BC: I have fans for so many different reasons that it is kind of an interesting life. Some fans really only like the acoustic *Adore*, "Disarm"—those sorts of things. And I have people who just love the rock stuff.

LOI: Where do you feel your natural talent lies?

BC: My natural talent is more towards the classical and the serene and the beautiful and the melodic. But as a human being, I really like expressing the violent. I think I've done a good job of expressing the violence, but I think some of the best work has really been the stuff that's closer to the melodic.

LOI: So which side of Billy Corgan are you more closely related to?

BC: Who is that? I don't know. I think people will ask a simple question, and rightly so, of *TheFutureEmbrace*. Like, "How does this fit in?" And I think it is pretty close to who I am as a human being. I'm a little bit dark, and a little but sunny, and a little bit confused, and a little bit removed. And all of these things collide.



“ I SPENT SIX MONTHS TELLING BUTCH VIG HOW TO RECORD GUITARS AND MAKING A SOUND WITH THIS GUY, AND THEN HE GOES AND MAKES *NEVERMIND*. THE NEXT THING YOU KNOW I AM SITTING ON HIS LAWN ON THE 4TH OF JULY GOING, “UH, THAT SOUNDS AN AWFUL LOT LIKE THE ALBUM I JUST MADE, BUT WITH A BETTER SINGER”

LOI: A word I would never use to describe your music with Smashing Pumpkins or Zwan is Goth. But then on your Myspace page, Goth is right in the middle of how you were trying to describe yourself.

BC: Haha. Oh the picture of me in the black hat and trench coat...

LOI: Is that part of your humor?

BC: I was Goth in the '80s. There's a picture of me with Goth hair when I was 18 years old and my first band was Gothic.

LOI: Really?

BC: Yeah. But what was interesting about that band is that we tried to combine Gothic atmosphere and power—like Zep power—so in a weird way it was a precursor to the Pumpkins. The Pumpkins gothic stuff got lost in the undertow. It came out more on the psychedelic. But the Goth stuff was always there, but it emerged—it emerged a little bit on *Mellon Collie*—but it came out more on *Adore*. But I've always been a huge, huge fan of Love and Rockets, Bauhaus, lots of bands, early Christian Death—really aggressive guitar with a Gothic sound.

LOI: With the pop and Goth influences, was The Cure one of your first favorite bands?

BC: No, because my father was a musician so I had tons of exposure to music, long before The Cure.

LOI: The things that stick out most in mind, of you, from my childhood

are the Eddie Van Halen Guitar World interview and the videotape of you playing an unaccompanied guitar solo.

BC: Hahahaha, oh when I was kid.

LOI: There is definitely some wild stuff on *Gish* and *Siamese Dream*, but a lot of the wild, riffy guitar stuff took the back burner in Smashing Pumpkins...

BC: It's the difference between who you want to be and who you are. I spent a lot of energy trying to pursue who I wanted to be, so I got skills in that area. I practiced Yngwie Malmsteen and Eddie Van Halen, so I became very good at the guitar, and my father was a guitar player, so I became very good at soloing. But who I really am is not necessarily that guy. It's part of me, but the guy I really am is more sensitive, more attuned to subtle mood changes and things like that. So the Pumpkins really became a collision of who I am and who I wanted to be. What was kind of crazy is that I got into the pose of being in a rock band and somewhere along the way we became a really good fucking rock band (laughs). But then you realize everybody is posing, it's just the talented ones that pull it off. You believe them and there is an authenticity there.

LOI: So the pictures of you holding a guitar arched over 25,000 people...

BC: I can become that guy, but that's not really who I really am. But maybe everybody feels that way. But when I look at Elvis, I really believe Elvis was Elvis. But I think he is one of the rare ones. I know Bono is not Bono, you know what I mean? There are very few Elvises.

LOI: So you create another personality to differentiate from this monster that you've become? Having this presence in culture? When you create that barrier...

BC: The true sensitivity of the music I was doing was something I couldn't deal with publicly.

LOI: What do you mean by that?

BC: I couldn't be that guy in public. It's very complicated, but the guy that was singing "Disarm," I couldn't be that guy, 100%. Whoever I am, whoever the fuck I am, that person was able to write songs at a very deep level, but that same person was not capable of going out into the world. So in a split-personality sense, I sent somebody out to be that person. He kind of looked like the guy, acted like the guy, and was maybe a little more puffed up to deal with the criticism or whatever. It's like somebody who is really hurt by things deals with by joking. It's the fat girl who has a really great sense of humor: she can't really show you how much she is hurt by the fact that somebody has mistreated her, so she'd rather crack a joke then break down. I kind of created other personas and other guys to go out and fucking deal with what was going on. Not only externally, but internally with the pressures of the band, which were really fucking crazy.

LOI: Creating this character really took its toll...

BC: Well, yeah I fucking went nuts.

LOI: I know that between *Gish* and *Siamese Dream* you said, "Well I've never been suicidal, but if there was anytime in my life where I was, that would have been it."

BC: Well that's a lie because I was a suicidal.

LOI: Shit. How did that feel?

BC: I felt terrible. I felt awful. I had a million dollars in the bank and my band was like this hot new band and I felt like fucking shit.

LOI: Everyday?

BC: For months. For months, it was terrible. I thought about jumping out of windows. What I would say...what I would write...what I would leave behind. Should I secretly record an album of songs so everyone could hear what I was going to do? I mean—this all pre-Kurt, too—it was my own little death wish. But if you care enough to leave behind a tape of songs (laughs), you wanna fucking live. But you couldn't tell me that at the time.

LOI: So it's something you chalk up to youthful exuberance or—did you have friends?

BC: Of course, but I wasn't equipped—it's simple: I had a horrific childhood and went into adulthood completely unequipped to deal with reality. So start with that. Got along okay. Add on top of that band, money, managers, agents, pressures, interviews—could not deal. So you've got a couple of choices: you walk away, you kill yourself, or you figure out a way to have what you want. To be in music, which was a dream, in a way that was sort of possible to continue with it.

LOI: So you play somebody else.

BC: Right. And I think that's why there was a shifting set of personas through the years because by the time the next album came out, you'd be fucking bored with the last guy. So it's sort of it's own split personality. I can see it now pretty clearly, but at the time I would have told you that I was that person.

LOI: I've never read anything about your childhood.

BC: Well you can read it now on my blog-journal; I talk about it there...

LOI: You grew up in the Midwest?

BC: Outside of Chicago. I grew up in a very unique situation where I didn't grow up with my parents even though they lived in the same vicinity—it was kind of a weird thing, very strange.

LOI: I guess your father was a musician, so there wasn't much of a rebellion thing going on?

BC: Actually, nobody wanted me to be a musician, including my father.

LOI: Why?

BC: (Shutting all the blinds in the room so it is dark) I'm going total Goth on you. Uh, well my father had drug issues and nobody wanted me to be like my father, and I looked like my father and acted like my father, just genetically...

SB: Tall?

BC: Very tall, stoop. The idea of being a musician—not even my father wanted me to be a musician because, as he told me later, being a musician is a very hard life, which it is. And I was the one who was supposed to go to college. I was the honor student, the whole thing. Everybody just assumed I was going to teach history class, so when I started to become a musician it was like, "Ugh."

LOI: And you're also very athletic? Basketball player?

BC: Well, yeah there are all these horrible stories...but my athletic career was stunted by sets of circumstances, which were very painful for me because I really am a jock.

LOI: Really?

BC: Oh yeah, for sure. Total Jock.

LOI: You don't really seem like the type of guy that would have beat me up in high school.

BC: Oh, I'd kick your ass on the basketball court. I was good at baseball, too.

LOI: Well don't get me wrong I was a bit of a point guard...

BC: See, we're all secretly jocks.

LOI: The origin of Smashing Pumpkins is pretty unclear, a lot of people say the Smashing Pumpkins was just you...

BC: That's not true. I'll give you the quick story...James and I met through a friend, and we started playing together. Then the friend dropped out.

LOI: and D'Arcy...

BC: D'Arcy and I met outside of a club show when I heard her talking about a band that we had both been watching that I thought was horrible and she thought was great. So this is the first meeting we ever had and it was an argument over some band and we kind of hit it off in a weird Abbott and Costello way. She came over and we tried her out...she could barely play, but we liked her, James and I did. So she joined the band and it was the three of us and a drum machine. We actually did some shows, about 15 shows like that, and then one of her friends came to one of these shows and said, "I know this drummer, but he lives in Joliet."

LOI: And this was Jimmy Chamberlin?

BC: It was Jimmy, and he came to see us play with the drum machine and said he was interested. He looked pretty normal. He came to a rehearsal, though, and we all thought, "No fucking way." He had on a yellow t-shirt or a pink t-shirt and had a mullet. But the moment he started playing drums it just clicked. So we started playing shows and we played shows for two and half years. In those two and a half years that we were in Chicago we got written up *one* time. Never anything written about the band. Live reviews: zero...completely under the radar. Sooner or later word got around about us. We made a demo tape in this guy's basement. Then things moved, but it was a slow process. We got no attention except for shows, because at shows we were doing 700-800 people. So we found our audience, but no one paid attention. It was our own little bubble. Then we sprung out on a national stage and were so good, we so had our shit together, and we were

■ ■ I'M A LITTLE BIT DARK, AND
A LITTLE BUT SUNNY, AND
A LITTLE BIT CONFUSED,
AND A LITTLE BIT REMOVED.
AND ALL OF THESE THINGS
COLLIDE. ■ ■



fucking brutal, tight, and sick. So, right away when people started to see us they said, "Holy shit, what an amazing band."

LOI: During that time period where no one paid attention, did you ever think about quitting?

BC: No. I used to sit backstage, playing in front of 50. And—I'm not kidding—I used to sit backstage and go, "We will one day be the greatest band win the world." I don't remember what I was thinking, but I think it is crazy that I thought that way. Either I believed it or I willed it to happen. Either way, it doesn't matter. Playing at a club in 1988 with 50 people there, 10 of which were our friends, on a Wednesday night...to believe it and say, "That's why we will play well. That's why we're not going to make mistakes, and that's why we're going to stick by our plan, and that's why we're going to rock this fucking place."

LOI: You never got discouraged?

BC: I was the type of person who thought, "If I believe it, it will happen." Even though there was no evidence.

LOI: Most people don't know that The Smashing Pumpkins stuff was around before *Nevermind*...

BC: Not only that, but I spent six months telling Butch Vig how to record guitars and making a sound with this guy, and then he goes and makes *Nevermind*. The next thing you know I am sitting on his lawn on the 4th of July going, "Uh, that sounds an awful lot like the album I just made, but with a better singer."

LOI: When I was reading your bio, you're quoted as saying that the art world always refers to things as "After Picasso," or "After Matisse." Billy Corgan is very much a part of the continuum or rock 'n' roll. What does that feel like? Did you do what you wanted to do?

BC: I do, but I really don't feel like I've gotten the credit for it. It's this really weird hollow feeling. It used to make me mad but now it doesn't make me mad at all. You see with Robert Smith, everyone is coming around to how influential he is and was. I think that the same thing is happening with the Pumpkins and my work now, so I just try to keep quiet about it. But it's been weird because, for a while now, I feel like I really did a lot to change the course of rock and got zero credit. Nirvana got way too much credit, The Pumpkins got too little, and Pearl Jam got credit for no reason at all.

LOI: Historically it ends up being that they were *the* band, but while it was happening it was you guys—they weren't even around anymore....

BC: Well even the generation before: Dinosaur Jr., The Pixies, Sonic Youth, Jane's...the generation before was extremely powerful. They set things up, you, know, but it always happens this way.

LOI: Like in The Ramones documentary where Joey says, "You know the pioneers never get the credit."

BC: Yeah, The Sex Pistols got all the credit for that, because they put a face on it. They gave it something The Ramones never could have: the violence, the fear. In that way, Nirvana was a dangerous band. They were dangerous because they changed rules just by existing. They made the music business afraid of it's own child. As dangerous as Jane's Addiction was, they didn't have the ability to change the music business. Nirvana did.

LOI: I remember when you called it a day, that you couldn't believe what had happened with the industry, and at the apex of boy bands you were putting out psycho-gothic rock. How big of a part do you think you played in that? The way I look at it, you guys were these uncompromised artists: "You don't like it, well it's what I am going to do anyway." Yet you were extremely famous and successful. How much do you think that you and your peers' individualism scared the major label execs, the bean counters, and the managers, into going back into that pop vibe where they controlled everything?

BC: No...I would wish it to be true, but I don't think that is what happened. Historically, if you look at any art movement, it doesn't matter what it is, you have a pure beginning, which is often times not recognized. You have a level of innovation—Jane's, Dinosaur, The Pixies—and they don't get the credit they deserve. Then you have a second wave, that takes the example of what they did and say, "Ah, we can do it one better." Then you have the explosion. Zeitgeist! Then the moment comes in and it spoils everything. Then, because you've created the perfect thing to copy, you start copying. You can start with *Nevermind* and *Gish* in '91. Then five years later you get Creed. You get the stripped down version.

LOI: So do you think it was destiny?

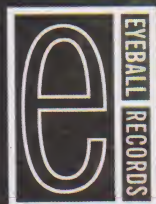
BC: This is the same thing. You start pure, hit an apex, then you come down. Here are a couple of interesting things about Generation X. One, it is the lowest population of any generation alive today. In terms of sheer numbers, Generation X does not have the power to control stuff. Second, you have the imitation movement, which exploits something. It was killed very quickly. Thirdly, you could market a new form of danger and not need the originals. Lastly, the second wavers—us, Nirvana—couldn't hold it together. Trent had issues and started putting out albums every five years. My band imploded, Courtney had issues, Kurt killed himself, and then Pearl Jam decided to get arty all of a sudden. My way of explaining it was, "We dropped the car keys." Nobody took it away from us; we took it away from us. The talented people could have kept making music, but that didn't happen, and that will be part of the story. But that's part of the beauty, because everybody loves tragedy.

MY EPIPHANY • MIRABILIA



MY EPIPHANY

"MIRABILIA"
OUT NOW



EYEBALL RECORDS • WWW.EYEBALLRECORDS.COM

SOUND

THRICE

A RARE BREED

words: Francis J. Corva III

photo: Francis J. Corva III



It's five minutes before noon and the sun is beaming down on the streets of midtown Manhattan. A feeling of revitalization is in the air as this first day of spring marks the end of an unforgiving, frigid winter. I make my way through the gold plated doors of Island Def Jam's headquarters and I am immediately stopped by a security guard sequestering my ID. Of course, I need clearance to enter their offices.

Taking the high-speed elevator to the 27th floor, I'm greeted by a publicist who leads me through a maze of cubicles – past walls lined with oversized portraits of Beyonce Knowles and Kanye West – into a corner conference room with a view of the city. A cardboard cutout of Mariah Carey smiles at me from across the room as I introduce myself to the members of Thrice. When we sit down and begin our interview, I realize that the day's refreshing vibe has only begun with the weather.

While some bands may have let the hype and hoopla of signing with a major label go to their heads, it seems that Thrice have only become more humbled by the opportunities it's afforded them. Even Julie Greenwald, former president of Island, will attest to the fact that the band's unwavering dedication to their vision is what garnered them the attention of the label in the first place. "I don't think Thrice ever changed," states Greenwald on the band's new DVD, *If We Could Only See Us Now*, a chronicle of their insanely productive six-year history. "They are still the same four guys that got into this because they love music and they're great musicians. I don't think selling 70,000 or selling 320,000 records changes the way that Teppei gets on a stage and picks up that guitar and just kills it. When Dustin is up there rocking out, whether he was playing in front of 200 kids or 1000 kids or 2000 kids, I think he still gave the exact same performance."

Various interviewees on the DVD who also vouch for the band's enduring and steadfast ethic further supplement Greenwald's claims. In essence, the members of Thrice are a rare breed of rock star. They don't take advantage of their hoards of female adorers. They've overseen the construction of a highly interactive website so they may constantly be in touch with their ever-burgeoning fan base. And above all, they never devalue their role as musicians and their responsibility to produce something substantial.

"We live the art we're doing," states the band's drummer, Riley Breckenridge (brother of the band's bassist, Ed Breckenridge). "When you do that you have to make sure that what you do has the right meaning behind it and the right motivation." Since the band's early days and their signing with Sub City / Hopeless Records, a label headed by punk rock philanthropist Louis Posen, their actions have spoken as loud as frontman Dustin Kensrue's impassioned words. Under their contract with Posen the band would donate a percentage of their earnings to a charity of their liking. When it came time to make the jump to Island, the band had no intentions of abandoning their altruistic efforts.

"I think we feel fortunate to be doing what we're doing – to be able to do it for a living," begins the soft-spoken Teppei Teranishi, the band's incendiary lead guitarist. "We're just really grateful and it's a good way to give back. It's something we started with Sub City and it just didn't make any sense to stop." Island happily agreed to match whatever donations the band made, most of which were to the Syrenthia J. Savio Endowment. The organization, which the band co-founded with good friend and veteran punk/hardcore photographer Mark Beemer, provides funding for breast cancer screenings for women in lower income areas.

Thrice's conscience has always shined through in their work, and on their last record, *The Artist In The Ambulance*, it had never been so forthright. "They are sick, they are poor and they die by the thousands and we look away," wails Kensrue above a wall of crashing guitars on *Ambulance's* lead track, "Cold Cash And Colder Hearts." His words, which often confront larger issues through a personal lens, have an heir of redemption to them. Frequently employing otherworldly terms such as "heaven," "angel," and "miracle" in juxtaposition stark descriptions of dire real life circumstances, Kensrue's lyrics are perhaps the weightiest aspect of Thrice's signature blend of refined thrash metal by way of contagious hooks.



"In, writing, I try to see the best in things and to encourage other people in places where I struggle for myself," begins Kensrue. "Any good art - especially writing - has to be something that you really feel. I've always just written from the place where I am, wherever that seems to be."

Within *Ambulance's* first-run packaging, Kensrue and his band mates made it a point to describe exactly where it was that they were during the recording process. "We had the lyrics on separate cards and we also had commentary from all of us on how the songs developed and what was going on in the studio," says Kensrue. "We really tried to draw people into the experience of the record, rather than just a 2-D look at the music. I think that stems from the mentality of old jazz records. Just describing what had been happening around that record and what was so special about it that you might not be able to see. I think a lot of times you can come back and approach the music in a much, I don't want to say better, but a different place. It can really change the way it sounds."

"It's the music, it's the lyrics, and it's the way it's packaged," explains the Riley Breckenridge. "We strive to have people appreciate the total package. It's hard nowadays. People just want to rip it off the internet. They don't care about lyrics or how the band intends for it to be presented."

In conjunction with enhancing the presentation of their music, their music itself has matured by leaps and bounds with each of their three past releases. Their debut record, *Identity Crisis* (1998), was reckless and raw, showcasing their undeniable abilities as musicians, but inexperience as songwriters. It wasn't until they met the man who they'd eventually refer to as the "5th member of the band," that their music would become more fluid and concise.

Their landmark record, *The Illusion Of Safety*, as well as the aforementioned *Ambulance*, found the band harnessing their abilities and improving their dynamics thanks to the expertise of golden touch producer, Brian McTernan (Converge, Strike Anywhere). But, on their next record, which they're presently recording, the band faces a new challenge by recording without the aid of McTernan for the first time in nearly five years.

Instead, the band has chosen producer Steve Osborne whose best

known for his work with electronic artist Paul Oakenfold as well as Peter Gabriel. Though Osborne is an unlikely choice for a band birthed in the Southern California hardcore scene, it was a conscious decision made by the band to enlist him in order to continue evolving their sound.

"I think the comfort level kind of contributed to us wanting to do it with somebody else because we all love Brian (McTernan), but we felt we'd need that strange tension of this guy that we don't really know," states Ed Breckenridge. "He hasn't really paid attention to any of our earlier stuff. He doesn't listen to bands that we're lumped in with. We wanted somebody to come in and push us in a new way. Not in a new direction necessarily - just a fresh set of ears."

So, what can be expected of such an unorthodox collaboration? "It'll be heavy the way 'I Want You' by The Beatles is heavy," claims Riley Breckenridge. "It's not like Hatebreed heavy. It's just something crushing you in the way that the chords are moving."

"Rather than smashing your face, it smashes your heart," interjects Ed Breckenridge, an unabashed knitting enthusiast, inciting laughter amongst his band mates. "That was emo," comments Teranishi amidst the chuckling.

At least they can take the fact that they're often categorized with lackluster "screamo" outfits lightly. Truth is, some of the members of Thrice are almost twice the age of their copycat bands and while the goal of said imitators has been to fit the mold, Thrice have always been more concerned with re-shaping it. They've continued and continue to turn each corner in their career with grace, humility and certain fearlessness.

"I'm 30 and I don't have a girlfriend or wife and there are no kids in the future," says Riley Breckenridge. "For some reason, I'm in this band and I'm with these people and we've been lucky enough to do what we do. When I was younger I used to set goals like, 'Okay, when I'm 25 I'm going to be married, I'm going to have a real job and I'm going to have my first kid.' And then you get to that age and you realize, 'you know what?', maybe that's not how it's supposed to be."

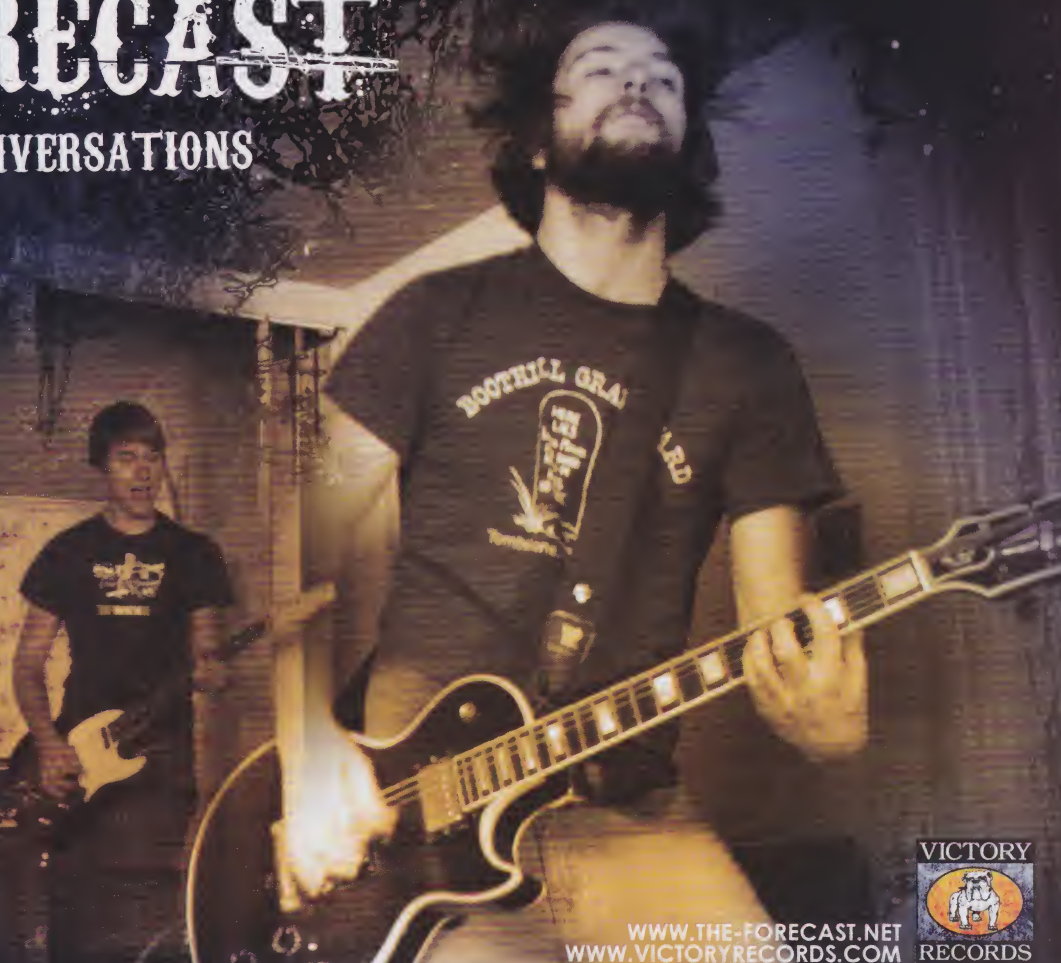
THE FORECAST

LATE NIGHT CONVERSATIONS



IN STORES MAY 17

The Forecast takes cues from indie staples such as My Morning Jacket, Braid and The Anniversary.



WWW.THE-FORECAST.NET
WWW.VICTORYRECORDS.COM



THE HURT PROCESS

A HEARTBEAT
BEHIND



IN STORES
MAY 31

"Who says that Americans do it better?
The Hurt Process will be exploding out
of the underground...this is how melodic
hardcore should be done."

-BBC RADIO 1

WWW.THEHURTPROCESS.COM

DARKEST HOUR

undoing ruin



in stores
June 28

On the Stress Fest tour
with Bleeding Through
this summer!

www.darkesthour.cc

ALSO COMING IN JUNE

The Hawthorne Heights and Atreyu re-releases



PHANTOM PLANET

AXL SAID, "IT'S SO EASY"

words: Amy Fleisher

photos: The Cobra Snake

After Beck released *Sea Change* in 2002, the press proclaimed he was an undeniably influential voice in rock music and that the "Loser Guy" image, which had haunted his career for nearly eight-years, was passé.

Perhaps the same situation has again presented itself with Phantom Planet, whose "The Guy From Rushmore" image and hit-single "California" garnered the band widespread acclaim in 2002. Contrary to popular belief, Phantom Planet is not from Orange County, CA, not a one-hit-wonder, and last but certainly not least, not some star power backed band.

I moved to Los Angeles four years ago and a friend of my roommate's came to visit a month or two after I got settled in. The moment she arrived she gushed on and on about this band with a funny name and how their lead singer was "the hottest guy ever." After a few minutes, some deductive logic, and her revealing that the drummer was the actor from the movie *Rushmore*, I realized she was talking about Phantom Planet.

I had a car and I was over 21, naturally the most likely candidate to be her +1 and take her to meet her Romeo. She had actually met him a few times before and was friends with the opening band, Kara's Flowers—who eventually broke up and reformed as a little band called Maroon Five—which is how we got on the guest list.

Phantom Planet's show blew me away. They were tight, loud, and had an undeniable stage presence. Needless to say, my friend didn't quite hit it off with their singer, and that was the last I heard of them until a few months later when their major label debut album, *The Guest*, was released. I took several verbal beatings for admitting that I was a PP fan, simply because they weren't an indie band from Chicago who starved for four years while putting out records on Jade Tree.

Since my initial encounter with the oddly named band fronted by "the hottest guy ever," Phantom Planet has written and recorded another album. Produced by the notorious Dave Fridman, their latest self-titled record is one of the strongest rock albums that I've heard in a long time. Roman Coppola directed a zombie themed video for their single, "Big Brat," which received some airplay, but was no match for a 90210 style show called *The OC* that boasted Phantom Planet's pop gem, "California" as its opening song. Malcom Gladwell would call this point in the band's career "the tipping point," which is, of course, a great euphemism for "making it."

Fast forward to the present, the last few days in March 2005. Phantom Planet is about to head out on the road opening for Sting (who hopefully needs no introduction). The fab-four decided to give something back to their loyal local following by playing two very intimate shows in Los Angeles and Anaheim before their huge upcoming tour. I was lucky enough to make my way out to the Chain Reaction in Anaheim and it was more of a treat than I could have hoped for.

I arrived with Mark (a.k.a "The Cobra Snake") and headed back stage to meet and greet with the band while assisting Mark in getting some pre-show photos. I was a little nervous and stupidly scared that their

frontman Alex would recognize me from the obviously embarrassing chauffer job I had been enlisted for years ago. Mark introduced me, and here's what went down:

Mark: Hey Alex.

Alex: Hey Mark.

Mark: Hey Alex, this is Amy. She's really shy, but, like most shy people are, she's really cool.

Alex: Yah. Most shy people turn out to be pretty cool. Hi, Amy.

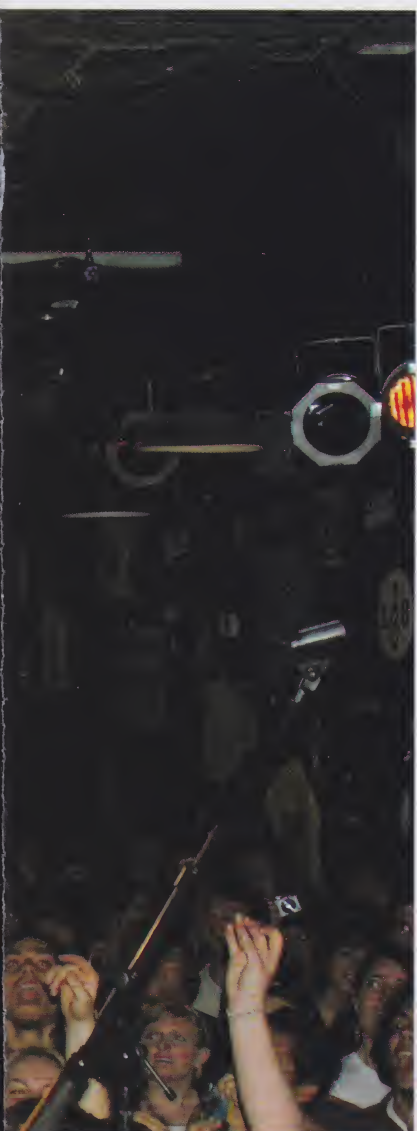
And that was it. Alex had no idea why I was at the show or that I was going to be writing about it. Their guitarist Darren is a really good friend of a friend and he's who I set this whole thing up with, so I shot the shit with him for a little while, quietly observing the band—hopefully in a non-creepy way.

Here is my grand list of observations: off-stage, Phantom Planet is a bunch of normal guys. Alex Greenwald spent the entire evening playing *Zelda* on his Gameboy Advance. A few girls managed to get backstage and attempted to flirt with him, but he was completely uninterested; as a matter of fact, he didn't even raise an eyebrow.

Guitarist Darren Robinson is an exhausted human being. He's a smiley, friendly, guy with a heart of gold, but he just can't sleep. Consequently, he spent most of his pre-stage time trying to sleep on the world's dirtiest couch. Bassist, Sam Farrar paced to-and-fro the stage area, anxious to play. And finally, drummer Jeff Conrad sat calmly until show time (except for when he got up to put a few water bottles from the rider into his bag). All of the idiotic post-Hollywood band cliché activities that you would expect from this band were nowhere to be found. No drinking, certainly no drugs, no assumed visits from other actors and models, not even a loud conversation. So that's Phantom Planet offstage, and then there's Phantom Planet onstage.

They make it look so easy. Talent and showmanship ooze from the band's pores as effortlessly as the sweat that soaks through their clinging t-shirts. The second they take the stage the crowd is eating out of their hands. Greenwald taunts the audience with near sarcastic sexual innuendos (as if he would trade his dear *Zelda* for a fan) while he and Robinson trade-off Casio keyboard duties. They run through the set with songs from *The Guest*, the new record, and whip out two new jams before closing with "California." But it doesn't stop there. Almost immediately the band re-takes the stage for an encore, which they commence with a cover of Devo's "Uncontrollable Urge."

Not sold yet? Still think they're the OC band? The first thing I was taught in art school was "Show me, don't tell me." Seeing that this is a magazine and it's my responsibility to tell you, I need to tell you to see this band. You have to experience who they are and how amazing their live show is. The band and their albums will not disappoint. Promise.



FOO FIGHTERS

DEEP IN THE HILLS OF SOUTHERN CALIFORNIA, ABOUT 15 MINUTES NORTH OF WEST HOLLYWOOD, LIES RESEDA, A SMALL, BLUE-COLLAR TOWN COMPRISED OF ONE VERY LONG STRIP AND A DUNKIN' DONUTS EVERY FIVE BLOCKS. IT IS HERE, A FEW YEARS AGO, THAT DAVE GROHL CAME ACROSS AN ABANDONED WAREHOUSE THAT HE DECIDED TO CONVERT INTO THE FOO FIGHTERS' NEW HEADQUARTERS, A COMPLEX COMPLETE WITH A STATE-OF-THE-ART RECORDING STUDIO, LIVING QUARTERS, A PING-PONG TABLE, AND AN OLD BLUE DOG.







RUNNING AWAY TO GO HOME

words: Stephen Blackwell

photos: Emily Shur

The Foo Fighters, Dave Grohl, Taylor Hawkins, Chris Shiflett, and Nate Mendel, are undeniably a super group of sorts, but are the first to play this aspect of themselves down. In the early '90s, Hawkins sharpened his drumming chops backing Alanis Morissette while Mendel played bass in seminal Sub Pop group, Sunny Day Real Estate. Further south of Seattle, Shiflett played in Southern California punk band No Use For A Name while Grohl's band, Nirvana, was unequivocally the most important voice in the music world throughout the 90's. Tragically, Kurt Cobain's suicide in 1994 ended the band's career although their impact remains prevalent. It's been ten years since the Foos began, and they have been away from home for a long time; so much so that they've even titled their latest DVD/tour documentary *Everywhere But Home*. Being away hasn't slowed them down, but it's certainly caught up with them.

Obviously, they haven't had the easiest lives—Grohl has just found his groove in a second marriage and Hawkins recently overcame a highly publicized drug addiction—but the four have found a family amongst themselves. They are the most comfortable rock stars I've ever met: congenial, intelligent, and aware, even finishing each others' sentences like an old married couple.

Their latest record, which I listened to four times at deafening volumes in their oak playback room, will become their quintessential record and finest triumph since *The Color and The Shape*. After speaking to them about their lives, politics, addictions, culture, rock, and the process of making a double LP for over an hour, I thought to myself, "How am I going to explain all of this?" I figured I should just let them.

Taylor: I was just telling Dave I've got to be home at 8:30.

Dave: Earlier than that or like 8:30 on the dot?

Taylor: Whatever dude, it's fine.

Dave: You've got to have a life outside the band. It's all a matter of trying to make the band a *part* of your life rather than your whole life.

LOI: A lot of the younger bands I talk to say they think their bands should be their whole entire social life.

Dave: It kind of becomes that way—out touring for two years at a time and then you go straight off the road into the studio. It's hard to do anything outside of it. I can understand why bands take five years off in between albums. But I just get itchy and restless and bored. And whether it's playing with other people or making a record with my band, I just kind of have to. But, it's nice not having a huge circle of friends.

LOI: What do you mean by that?

Dave: I don't know. I'm glad not having 50 best friends. It's kind of nice that way. I've never been that kind of person. I grew up with two or three close friends that I would hang out with all the time in Virginia and now it's the same way. It's just that now we hang out in front of people.

Taylor: There's not really time, you know, to do—I don't know, to do what people do when

they fucking have time...we're here all day.

Nate: I remember back in 1998 when I realized, "Oh...I am not going to have friends anymore."

Dave: Then there is also time for yourself. That's, you know, the smallest part of the pie graph.

LOI: Is that when you write?

Dave: I just turn off. I just zone. It's so weird when we finished making this record—when it was done and mastered and everything was complete, which was only about two weeks ago. I'd go home at night and I was so used to thinking about the album that when we finished it, it was almost like my mind was just blank. I didn't have to write any more songs, I didn't have to worry about the sequence, I didn't have to worry about the mastering. It was like a post-traumatic depression where I would just sit in the garage smoking cigarettes like, "I feel like I should be doing something but I don't have anything to do."

LOI: Do you get used to the stress?

Taylor: Stress of what?

LOI: Well, when he was explaining all that to me he was pulling at his face...

Taylor: Well that is *good* stress. I think when most people grow up though, you know, I don't remember my parents or my dad having lots of

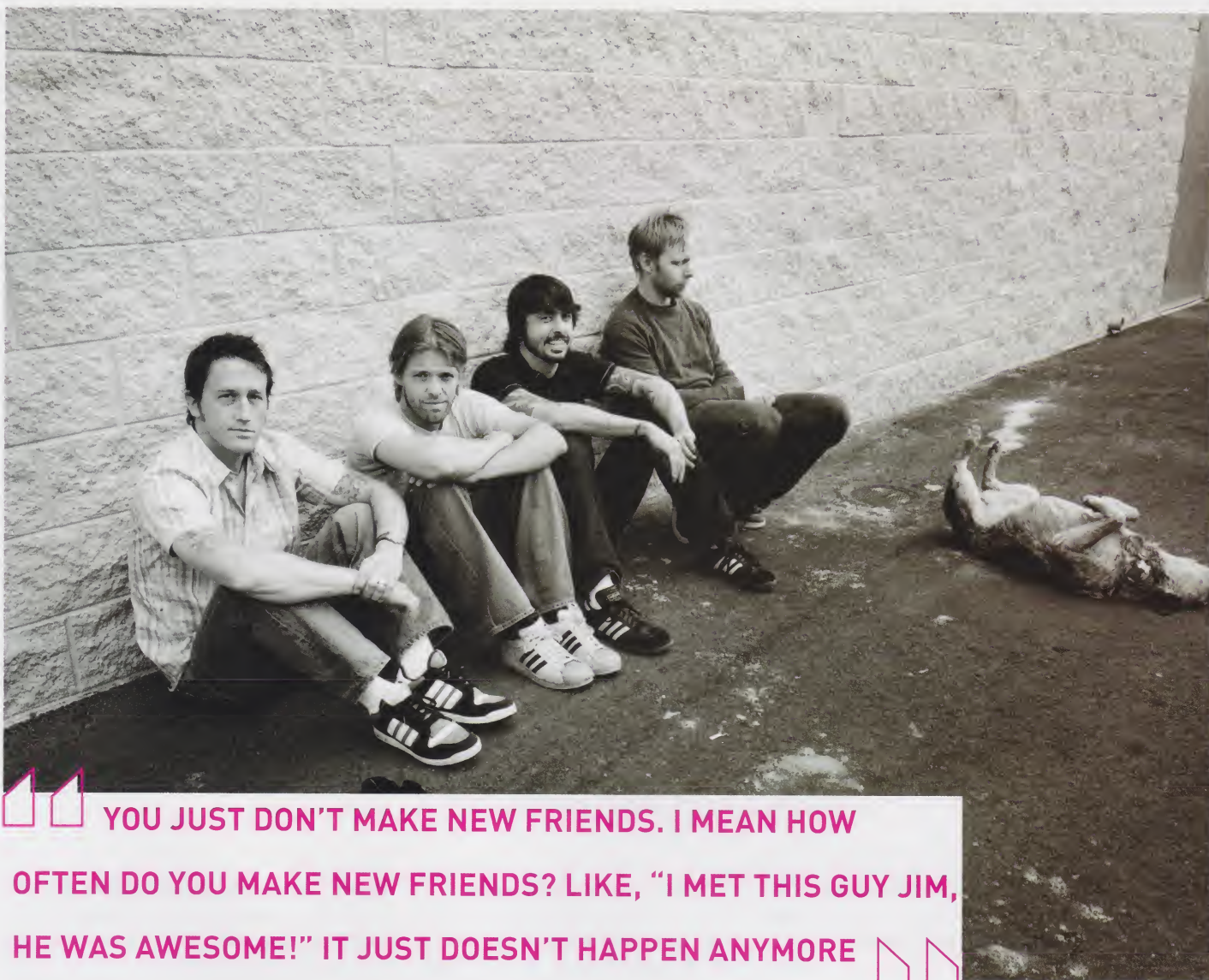
friends. I mean you just kind of work and then you have your family. And we all have families—some are bigger than others—but we all have families. But all you really have time for is that. Maybe a couple hours here and there, but you don't really have time.

Nate: It's true. I mean time definitely tightens things for you. Now that I bought a house in Northern Seattle it's like, man, I am just too old to make friends!

Chris: You just don't make new friends. I mean how often do you make new friends? Like, "I met this guy Jim—he was awesome!" It just doesn't happen anymore.

LOI: I'd imagine the celebrity status doesn't help out with it...

Dave: Oh yeah dude, it's really hard! Seriously, I was talking to someone about this the other day. I've known people in bands who go through that paranoid phase of whether it's making friends with someone or going out with someone—the paranoia that the only reason someone likes them or wants to be friends with them is because of their band. It's stupid but it's who you are. It's a part of you. Just like someone might find you attractive because you have a fucking scar running up your cheek or you have a horrible speech impediment. It's almost the same thing: it becomes part of your identity. And you know,



YOU JUST DON'T MAKE NEW FRIENDS. I MEAN HOW OFTEN DO YOU MAKE NEW FRIENDS? LIKE, "I MET THIS GUY JIM, HE WAS AWESOME!" IT JUST DOESN'T HAPPEN ANYMORE

it may be kind of superficial, but it's part of who you are. I think it is funny. That paranoia or suspicion is tricky, because it fucks with people a lot. I've seen it fuck with people a lot.

LOI: Has it ever fucked with you?

Dave: After a while, doing this doesn't...it just becomes a way of life or such a big part of your life that it doesn't seem weird. I mean all of us have been traveling and playing music since we were teens. It's just that other people consider their lives normal because they work for the CIA. Well, I consider what we do to be pretty normal because it's fun. The only reality is that it's our reality. Look, I had a fucking therapist one time like ten years ago tell me, "Well, your life is not reality." And I said, "What? Fuck you man. Who the fuck are you to say that?" Why isn't it? Why isn't it a reality? It's just the way that it is. And after a while you get used to that so it doesn't seem like a handicap or foreign or strange at all because you can't imagine—like kids growing up with abusive alcoholic parents. They don't think it's weird, they just think that that's the way it

is supposed to be because that is their parents. And maybe when they grow older they start to see...What the fuck am I talking about?

Taylor: The funny thing is the here and now. I was talking to a friend of mine here today and I was like, "You know doing some work, doing some press..." We do everything here. It's our studio. We record here, rehearse here, do photos here—this whole complex has almost turned the job into a nine to five job.

Dave: That's really kind of cool.

Taylor: We're going to the same place everyday...

LOI: So I guess it's not like being away from home?

Taylor: It's just going to work.

Dave: Well the last two records we made in my basement in Virginia and there was no escape for me man—in my fucking house. You just tune out after awhile, no sense of focus. I mean I love my house and I love Virginia...but drums coming up through the heating vents at fucking four o'clock in the afternoon up till seven o'clock in the

morning. Jeez, you want to slit your goddamn wrist.

Nate: Yeah it was different for us though, cause we were going somewhere while you were at your house.

Dave: Doing an album like we've done the last few—it's really great because we build a wall around the band, a barrier that separates the outside bullshit so we keep moving forward, so we keep doing what we're doing. It's the greatest luxury in the world.

LOI: Working at home can kind of suck.

Dave: Well it's like running away to go home. Or something. Going to a place that's like—this place has become my home, more than my own home in the last five fucking months. And when we're done at night it takes a lot to get me to go back home. And I fucking live seven minutes away. It's not a long drive. And when I wake up in the morning, I want to hop in the shower and come straight here.

Taylor: I'm not allowed to do that.

Dave: I'm not either.



I'VE NEVER DONE COKE CAUSE I KNOW IF I GOT MY FACE IN A
PILE OF COKE I'D BE FUCKING SUCKING COCKS AT THE GREY-
HOUND STATION AFTER LIKE TWO MONTHS. I JUST KNOW IT

Taylor: The hour and a half before I get here, before I can't leave.

Dave: It's a very important time

Taylor: But it's funny because you're like, "Honey I wanna leave, but it's only 11:30 right now," and it's like, "No, you're not going anywhere."

Dave: I'm in the same boat.

Taylor: I just pace.

LOI: And you two? (To Nate and Chris)

Taylor: Well they have kids...

Dave: ...so they have something to live for. (long pause)

LOI: Can I have a Triscuit?
(laughter)

LOI: Well you waited a while to get married?

Dave: Well, I'm on my second. I mean I joke and kid a lot about coming down here, but the amount of passion and energy that I have stored up from making this album is fucking intense. And I knew a year ago that this was going to be great. I knew it was going to be really good. But it

was just a matter of getting it there. Fortunately, we had the chance to do it. I mean, when I used to smoke weed I'd smoke an eighth a day. And I fucking have bizarre borderline obsessive-compulsive things and I just have a fucking addictive personality. And I've never done coke cause I know if I got my face in a pile of coke I'd be fucking sucking cocks at the Greyhound station after like two months. I just know it! But that's what the album becomes.

LOI: You guys talked about the energy...what went into making it and how do you feel about it?

Dave: We knew we were going to make a double album and we knew one was going to be acoustic and one was going to be electric. It was just a matter of...we didn't even work on the acoustic record until we came in here. We put so much focus on the rock record because we knew we'd done it four times before, and that seemed like the biggest challenge: To make it interesting, leave the band behind.

LOI: Is that challenging?

Dave: A lot of this music—it's important to us to challenge ourselves, but to do so without challenging the listener so much so we don't end up like ELO. The idea is to make music that doesn't necessarily go over peoples' heads but to keep it interesting within the songs so that the focus isn't so much in the playing as it is in the song. So if you can disguise a tricky instrumental as a good song, that's really fun. Like that song "Free Me" I loved it so much, but I'm a fan of the Gap Band—I want people to bob their heads. So I knew I had to come up with a vocal pattern that would take off of the instrumental. I thought about it for a year.

LOI: Is it weighty that Foo Fighters are part of rock and roll's lineage? Did you think about that when you wrote Foo Fighters on that reel 10 years ago?

Dave: That was a bit of a fluke. I didn't imagine this happening (motions around the table) when I did that. But still when we make a new record, in a lot of ways you have to think of yourself as a

new band. So rather than think, "Yeah man, I'm going to hand out another Foo Fighters record to the masses." I don't think like that. There seems to be some responsibility that you have to stand up to, but it's better to look at it as a whole new beginning of your whole new band, you don't deserve anything, nobody owes you anything—you just go make a record. I think that is the best way to do it, instead of relying on history. Because bands time and time again that you'd expect to relive the success that they had on the last record, they just fucking put out the same thing again.

LOI: You get those real arrogant guys who refuse to change their concept.

Dave: Well also, it's always been hard for me to pen down what our sound is. I've never really been able to figure that out. I know we've always had melody and we've always had sweet hooks over a rock track or whatever. I don't even know if we could stick to one thing, because I've never really figured out what that one thing is. It's

ideas sort of happened with everybody present on this record. When Dave brings songs to the band, they come in pretty flushed out. I've been in bands where it's not like that, but to be a good band member, you have to respect the song. You can't just freak-out all over it. That said, this was great environment to try whatever the fuck you wanted, to try a bunch of different things. But it's usually very obvious what works and what does not.

LOI: Well Dave is an adamant visionary, right?

Dave: Actually it's a musical icon...

Taylor: (laughter) What we're saying is that it's not my drum part, Dave's vocal part, Chris's guitar part, or Nate's bass part, it's the song.

Dave: It's good that you watched that DVD. Because what we do in the studio is that we service the song and then we go out and play it live and...

Taylor: That's when we get to service ourselves. (laughter)

Dave: We're really excited about all the new

really runs from point A to point B. It was a huge learning experience. Now, it feels good to write songs that just keep moving forward, and the form doesn't matter.

Taylor: The trick is to make it sound logical, in a sense.

Dave: The trick is to make people not think about it. A lot of it—before we went in and did *The Color And The Shape* I scored a movie...this is fucking 1996 or 1997. It was a film called *Touch*—which wasn't that good—but it was fucking cool to write music outside of any structure. You were writing music to propel the feeling and emotion of a certain scene. So you could write music that had a beginning and in the end and it didn't necessarily have to repeat anything, and that was the first time I had ever done that.

LOI: And it's not like that now?

Dave: God you have no idea: when you play music for like record label people or management people, all they fucking want is the chorus. Eventually songs will just be a chorus. And the

WHEN YOU PLAY MUSIC FOR LIKE RECORD LABEL PEOPLE OR MANAGEMENT PEOPLE, ALL THEY FUCKING WANT IS THE CHORUS. EVENTUALLY SONGS WILL JUST BE A CHORUS. AND THE SONG THEY LOVE THE MOST IS THE SONG THAT REPEATS THE CHORUS LIKE A CAT FOOD COMMERCIAL A THOUSAND FUCKING TIMES

weird to start to try thinking about what the band represents or what we're supposed to...

LOI: You mean culturally?

Dave: Not necessarily culturally but what we represent musically. It's hard to nail down what the band's sound is as opposed to playing pop melodies.

LOI: Do you guys come into this as "this is an establishment" or "this is ours?"

Taylor: There was a certain idea that was set with the first record and generally, for the most part—all of it really—Dave writes the songs...

Dave: I write everything, don't let them fool you...

Taylor: ...and when you are a songwriter there are certain things you want to do rhythmically. Dave has a pretty good handle on the basic framework of the song but it's outside of that, all the spices, where you get to kind of really put your fingerprint. But the Foo Fighters—that is the sound of us collectively. At least for me, I don't know about these guys. I mean it's not my vision, but it's my idea of it.

Chris: This record was such a different process.

Dave: It's where Chris shines.

Chris: Well we were all here a lot more. The

songs, because they're all going to be great in the set list, which is hard to say for all of the other records. It's always a question which ones we're going to fuck up live. When you listen to the band, everything sort of makes sense—all the music we grew up listening to, whether I grew up listening to old school punk rock and Zeppelin and Chris was really into rock music and the 80s. Same thing with punk for Nate, but he loved the Talking Heads and Devo. Taylor is really big on Queen and prog-rock. And it all makes sense. This record more than the any others there are elements of all of those things on the record. And I think that's really cool. And whether it's inspired by posters on the wall or just the fact that everybody got to dip their heads into this thing a little more.

LOI: I noticed the quality of songwriting shot up a notch with this one.

Dave: I'm really proud of a lot of arrangements. When we made the second record—Gil Norton produced it, and I'd never done pre-production before a record before that. With *Nevermind* we went to the studio with Butch Vig for three days, played him the songs and said, "Great, let's go." But with Gil he really helped us go in and arrange—just to find the right chord, so the song

song they love the most is the song that repeats the chorus like a cat food commercial a thousand fucking times. And it's that sort of thing.

Chris: Well I've never had anybody from our label say anything to me except "You're the fucking greatest" you know? (laughter)

Dave: This time it was really weird cause we all had these songs. And we don't know what should be the single. We're the last fucking people in the world you should ask. And we had this one song that I considered a throwaway, and we mixed it, and there it was: "Best Of You".

Taylor: It's weird cause when you're in it, you can't really see what other people see. Then you hear it on the radio and go, "Oh I get it, I guess they're right."

LOI: I've never come across an interview where people ask you what you write about. For me, the songs are either about going somewhere and not getting there, leading someone somewhere and not getting there, or your oppressors. It seems that that is the lyrical mood of the Foo Fighters. And it's something I've never heard you expand upon...

Dave: And it's something you never will. Haha. No, it's hard for me to talk about that kind of



stuff. I've probably worked on lyrics more on this album than I have for the others but I don't know. I remember, (laughter) Jennifer my ex-wife saying to me—as we were about to work on the second record—"You know you should really work on your lyrics." Hahaha Fuck you!

LOI: EX being the operative.
(laughter)

LOI: Well before, when you were talking about your life not being a reality, people are constantly, constantly trying to get you to air your dirty laundry—and you got a lot of it last year (to Taylor)...

Taylor and Dave: Oh yeah, yeah...

LOI: By All means, you did have a crazy decade.
(laughter)

LOI: I mean, I like hearing about the Nirvana stuff, because that's about music, but when I get

around to Q and A's about Courtney, I just skip the Courtney questions...

Dave: It's like everybody always points to English music journalists. I swear to God English music journalists want to talk about everything but the music.

Taylor: It's frustrating...

Dave: And that will never, ever change...

Chris: Unless you're definitely the best band in the world...

LOI: But that is how the bands get big over there...I mean with the Foo Fighters it is usually songs, songs, songs. Even live, you don't talk too much.

Taylor: Oh, there are nights man (laughter) there are fucking nights...

Dave: It depends how much Crown Royal there is in my guts.

Taylor: I mean, I'm in the back, but I can tell when it's one of those nights and he wants to chat. When he wants to pick on somebody in the

audience or me.

Dave: Well Taylor has a mic now...

LOI: In a lot of interviews you'll talk about how you don't understand that music is a force culturally or how music can change culture. Do you guys all share in this belief?

Dave: When I talk about...(long silence)...my perspective of the whole Nirvana thing is a little different than everybody else's. So that is hard for me to get my head around. The Beatles: I can understand their cultural relevance—I can understand music and its impact on culture.

Taylor: Yeah it made you quit high school!
(laughter)

Dave: Yes it did.

Taylor: You were in van in fucking Europe when you should have been in your senior bio class.

Dave: If I say anything like...I can't answer that question with Nirvana. But it can have the power to change people and culture.



Mitch Hedberg 1968-2005

On Wednesday March 30th, 2005 Mitch Hedberg passed away leaving a hole in the heart of stand up comedy. It's impossible to react in an appropriate manner when someone as genius as Mitch Hedberg dies, that is why I've been sitting here for the past 2 hours trying to find the right joke to quote. And I realize now that no one can deliver a Mitch Hedberg joke properly *but* Mitch. His wry mumble and oddly enunciated delivery made him different than others, in that he didn't need to yell and scream to get his jokes across. He just put it out there, and if you get it, you really get it.

Mitch made a heck of a lot of people smile and laugh in these scary and caustic times, and for that he is a hero. He was just a funny dude who got on stage and told jokes. I'll never forget the first time I saw him. I was in bed watching Conan and he came on and talked about how his apartment was infested with Koalas, and how he just wanted to feed one a leaf. I laughed myself silly that night and every other time I've seen or heard his jokes. So it's with a horrible lump in my throat that I say, "We'll miss you Mitch."

Tim Connors

*Be sure to pick up the *Mitch All Together* CD/DVD and *Strategic Grill Locations* CD. You won't regret it.



DANE COOK

words: Tim Connors

"She testified in court that she had to suck his snowballs."

Dane Cook laughs into a microphone while holding a press clipping that reads "I Was Raped By A Snowman." Every comic has their humble beginning, and this was Dane's. That clipping is now framed in his office next to his cue cards from his first time on Letterman.

You must have been living under a rock for the past couple of years if you haven't heard of Dane Cook. His comedy has been featured on the Comedy Central series *Shorties Watching Shorties*, and his half hour special has been on heavy rotation due to an overwhelming demand.

Hailing from the sleepy town of Arlington, Massachusetts, Dane's story is another case of local boy done good. He grew up with one brother and four sisters and claims that his mom's "over the top antics" combined with his dad's "cocky swagger" were the recipe for developing his own comedic stew. Since his start, he's built up quite a following and he now has over 100,000 friends on his Myspace profile!

With his army of fans behind him, you can easily see that Dane Cook is a funny guy...no, scratch that, he's hilarious. For over fifteen years he's been blazing the stand-up comedy circuit with his over the top physical delivery and off color topics such as the human fascination with car accidents, working at the drive thru window at Burger King

(That's the BK lounge to those in the know), and being attacked by bees. Oddly the latter actually happened to him while walking his dog.

"This gust of wind just came up over a ridge and in an instant a whole swarm of bees got pushed up over the ridge and the sky went black with bees. My dog started going nuts trying to attack them and I just dove on top of him to protect him. And the only thing going through my head was 'I'm about to get killed by my act!' Then I remember thinking how every comic I've ever known was going to be like 'Hey you hear Dane Cook died? Dude he got KILLED BY BEES!' and then they just start laughing their asses off."

Needless to say, Dane survived his harrowing experience with the cloud of bees and has been hard at work completing the follow up to his first record, *Harmful When Swallowed*. Since I nearly wore out my copy of *Harmful*, I asked him how the new material on *Retaliation* compares to it.

"With the new record there's a start, middle, and an end. As opposed to *Harmful*, which I think is more like a collection of things, which doesn't really have anything stringing it together. I feel that *Retaliation* is more of a direct hit."

The release dates for Dane's new adventures including a movie called *Waiting*, a DVD called *Tourgasm*, and the pilot for his new TV show called *Cooked*, have yet to be announced, so check www.danecook.com for updates.

EPOXIES

STOP THE FUTURE

CD/LP IN
STORES NOW!

www.theepoxies.com
www.fatwreck.com

FAT
WRECK
RECORDS

The Rocket Summer



the new album

"Hello, good friend."

produced by tim o' heir
and bryce avery

5.17.05



therocketsummer.com
tmgstore.com

selhtrou



TRASSELHTROW



Age: 27

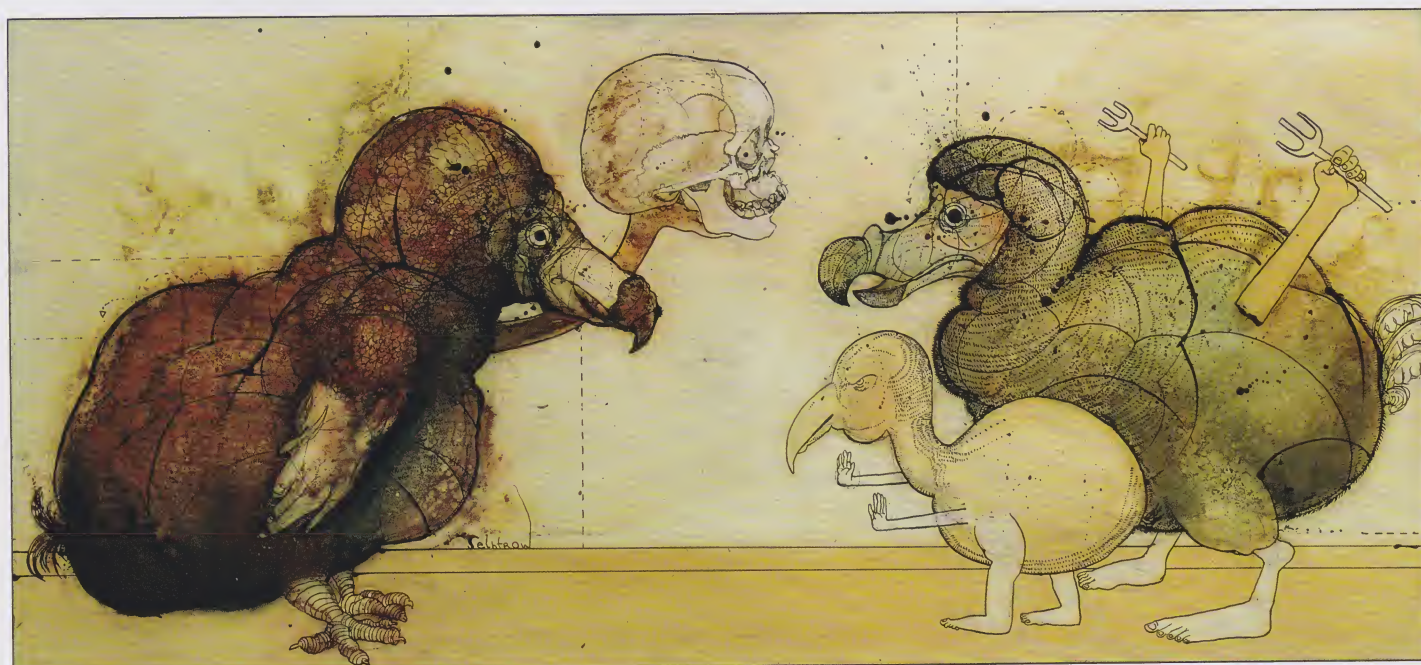
Current location: Seattle, WA

Classical training: I received a BFA in illustration at the Columbus College of Art and Design under Chris Payne.

Two favorite pieces (your own) and why: I really don't have favorite works of my own. I enjoy the creation as well as the final result. I find myself addressing different compulsive disorders while in the process of creating a piece, which is why my work consists of transparent layers. My intentions are to show the viewer the beauty in chaos and insanity. I feel fortunate to be able to make a living creating what I love.

Inspiration: My inspiration grows from the obvious: Gross, Hughes, Steadman, to Marcel Dzama, Nara, Twist, and the vinyl pop artist movement. The fact that a national audience rather than just a gallery crowd can view amazing pop talent is a great resource for inspiration. My family and in-laws have instilled an amazing sense of a work ethic in my career as well. I've also received a lot of inspiration from my father. He is a brilliant engineer. The idea of juxtaposing a structural blueprint foundation blended with the destructive lines and paint that appear throughout my work has become a fascination of mine. Hours of Auto Cad conversations have had their effects on me. It would be unjust not to mention my wife, Tina. She is my voice of reason and one of my best critics. I owe my career to her.

Best place to see your work: www.traselhtrow.com and www.duistudio.com. I will be having a gallery show in November 2005 at OKOK in Seattle WA.





PAUL FRANK

HIS NAME. YOUR BUTT.

words & photos: Amy Fleisher

Paul Frank is my friend—or at least that's what it says on the sleeve of my favorite black hooded sweatshirt. That statement wasn't true until about a month ago, but now I'm a firm believer that he is. I met Paul at his workshop in Southern California to talk about life, art, and how it feels to be a celebrity by name, but not by face.

So who is Paul Frank? He's a 37-year-old designer from Huntington Beach, CA that's got a knack for textiles, fabrics, and little cartoon characters with clever names. He's a guy that gets his hair cut at a different Fantastic Sam's each time because he doesn't like to tell people what he does for a living. When he goes out with his fiancé to Disneyland or the movies, they giggle and count the items with Paul's full name adorned on them. He knows he can't cure cancer by drawing a little monkey, but he certainly does his part to help. You won't see him on an American Express commercial signing his name at a hardware store, and you certainly won't see him sitting next to the runway at a fashion show.

There was definitely a connection between Paul and I. Halfway through the interview he figured out we were both the same star sign and he told me that we were both goats, which has something to do with Chinese something or other. So Paul got me and I get him. He's a guy with great ideas, great follow through, a great heart, and an amazing staff that he fully appreciates behind him every step of the way.

The new Paul Frank line features collaborative work with Andy Warhol. (See page 78). Here's all of the information about Paul that I could cram into two pages.



What gave you the idea to collaborate with other artists and companies like Oscar Mayer, John Deere, Andy Warhol, etc?

I think of myself as—I don't want to be that "think of myself as this" guy—but it's like this: one time I had an art show and I took five Schwinn Stingrays—crate bikes, reissues—and I stripped them down to metal and had them repainted with the same quality paint that a factory would paint them. I even had the decals reproduced and I had the seats redone and I had the tags put back on, and I had the hangtags remade. So I made it look like Schwinn came to me as a product designer or industrial designer or an artist and they had me go to Schwinn and come up with the Paul Frank bike. That's how I think of the real collaborations, too.

How did you end up working with Andy Warhol?

It's the same for Andy Warhol. It's a way of taking Andy's—cause I admire Andy's work—it's taking his artwork and putting it on accessories and clothing in a way that museum stores couldn't do or think of because they're not Paul Frank. And I don't mean to say that like I'm bragging or anything, but I do have a unique way of making things that isn't like your typical, licensed-away merchandise. I am a *real* designer—so it's me going and working as a real designer/artist with whatever company I'd like to work with. But, going there with a real hat on—not like a some company just making licensed products with another company's logo.

Do you think Andy Warhol had something figured out before everybody else? Meaning, he made pop art and he made pop icons by using famous people as a medium—that by making screen prints of famous people, that people would like them because people already liked the famous people?

Well, it think part of that—part of that I would go with exactly. But I wouldn't read into it as much. I would take 3/4 of what you said and go "exactly," but the last quarter—I don't know if he meant that. But I think it's fun that

he was the first guy, as far as I know, to have that sense of humor and a sarcasm like that. And I appreciate that about him. So he's my hero that way. More so than actual art because it's his attitude and approach that I admire. Does that answer the question?

Well...

I don't think of it as pop art.

What do you think of it as?

I think of it as like a commentary on the world.

A snapshot of what went on at that time?

But it builds like it's still alive. This is really hard cause art is very subjective. So I don't want to overanalyze Andy Warhol because there are people out there who know so much more than I do. I just like Andy for his attitude towards art. And that's really what I like about him. They're people who could talk circles around me who would know more than I do about him.

What other companies do you see yourself working with in the next few years?

I don't really know what else there is to do. I mean after you do Oscar Meyer, John Deere, and Andy Warhol anything else besides maybe working with NASA would be...it's good to stop at a certain point. Before you know it, Weiner Schnitzel's calling and Dunkin' Donuts is calling saying, "Don't you want to make a Julius donut?" and it's like "No, that's not the point!" The point is not to keep doing collaborations, cause what's special about that if you keep doing them?



1



2



2



3



6



7



8



9



10



11



- 1 Andy Warhol Banana Belt with Banana Buckle
White vinyl belt with tonal vinyl die cut applique and screened vinyl covered buckle
- 2 Andy Warhol Banana Wallet
Black vinyl snap wallet with screened die cut banana appliqué attached with pink Velcro
Limited Edition - 300 pieces
- 3 Andy Warhol Butterfly Bag
Vinyl shoulder bag with all-over screen print, contrast nylon lining, metal "feet" and logo label
- 4 Andy Warhol and Julius Women's Fleece Jacket
Poly/cotton full zip fleece jacket with Andy Warhol and Julius screen print; inside of hood has Andy Warhol print lining
- 5 Andy Warhol Ice Cream Bag
Screened vinyl shoulder bag with screen die cut vinyl bag detail on front strap and contrast straps

- 6 Andy Warhol Women's Poplin PJ Pant
Poplin elastic waist pj pant with contrast piping and drawstring; all-over Andy Warhol print
- 7 Andy Warhol Poplin PJ set
Printed peached poplin pj shirt with logo button front short sleeve pj top
- 8 Andy Warhol Cow Men's Hooded Fleece Jacket
Poly/cotton pullover fleece jacket with cow print appliqué; inside of hood has stripe print lining
- 9 Andy Warhol Cow Full Zip Fleece Jacket
by Small Paul by Paul Frank, the newly launched kid's collection. Launched for Fall 2005.
Poly/cotton full zip fleece jacket with cow print appliqué and cow print lining on inside of hood.
- 10 Andy Warhol Lady Coin Purse
Coin purse with screened front, contrast zipper opening and key ring
- 11 Andy Warhol Lips Wallet
Screened vinyl snap wallet with screened lip appliques



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16

1. Adidas Brown/Blue Sneakers

2. Vans Half Cabs in Black

3. Adidas Black/Orange Sneakers

4. Gravis Tan Low Tops

5. Nike ID Dunks in Orange/Red/White

6. Nike ID Dunks in Blue/Red

7. Energie Brown Leather Belt

8. Diesel Green/Tan Striped Belt

9. Hurley Blue Striped Polo

10. Penguin Violet Piquet Polo

11. Brooklyn Industries Brooklyn is for Lovers Tee

12. Penguin Green Plaid Button Up

13. Adidas Brown/Tan Track Jacket

14. Energie Dark Wash Jeans

15. Brooklyn Industries Large Messenger Bag in Red

16. Diesel Green Canvas Purse



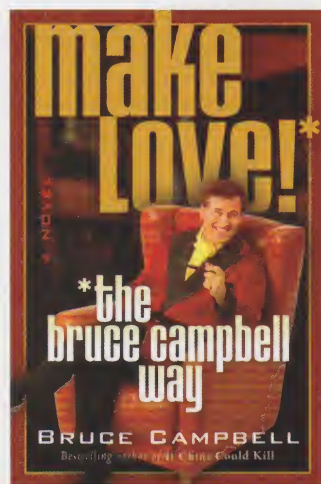
1 Griffin Technology's SmartDeck is a cassette player adapter that you can use to control your iPod. Using the built-in controls of your standard cassette player, it beams the information from your iPod to your tape deck and performs the desired function. Zow! You can now use the cassette deck's forward, rewind, play, and stop buttons to do exactly what you want. Hit the cassette deck's eject button or switch from cassette to radio, and Griffin's SmartPlay technology automatically pauses the iPod. Finally, a perfect way to use your iPod in your car!

2 & 3 Whether you're an aspiring playboy or just act like one online, these new men's watches from Vestal will have you looking geek, and/or chic. The *Fleetwood* is banging in gunmetal black with a red LED face, while the *Sanitarium* is sleek and stylish in stainless steel. That whole nerd vibe works for the ladies these days thanks to the awkward fumbblings of Seth Cohen. Get on your game guys, it's summer time!

4 & 5 These Incase iPod holders are green and really fucking cool. They made a big one for those of you who want to carry keys, credit cards, and other stuff in one handy case. Or, you can get the smaller more modest holder which is a no frills version of its big brother. They both guard against scratches and those times when you eat shit and drop it on the ground. Don't sweat it, Incase has your back.

FAMILY GUY SERIES TWO FIGURES

Mezco does an amazing job once again with the Family Guy series two figures. This time around they've made a Mutant Stewie, Rufus Griffin, Peter "In The Buff", Death with Death Dog and everyone's favorite creep, Quagmire. In case you were wondering where Meg was in the first batch, here she is packaged with Oinky. To top it all off there's the special double pack of "Nighttime" Peter And Lois in all of their bondage glory. "The Safety word is banana."



MAKE LOVE THE BRUCE CAMPBELL WAY

Bruce Campbell, the king of all "B" movies returns with another hilarious autobiographical novel as he attempts to make that dire leap to "A" list stardom. *Make Love the Bruce Campbell Way* is chock full of Bruce's patented sarcasm and quick wit pointing out the foibles of the entertainment industry with a red hot poker. This novel takes readers through a supposed casting opportunity that lands him shoulder to shoulder with some of the biggest names in Hollywood. A great read for those who don't even like books, I give this one two chainsaws way up.

FALL OUT BOY

Named one of Alternative Press Magazine's "Most Anticipated Albums of 2005"

Spin Magazine's "Bands to Watch in 2005"

Rolling Stone Magazine's "Top Ten Bands To Know in 2005"

FALL OUT BOY
FROM UNDER THE CORK TREE
THE NEW SINGLE "SUGAR, WE'RE GOIN DOWN" IN STORES MAY 3, 2005

www.falloutboyrock.com | www.islandrecords.com | www.fueledbyramen.com

ISLAND RECORDS FUELED BY RAMEN

ALSO COMING ON ISLAND RECORDS...THE BRONX, CKY, DAMONE, THIRCE, THURSDAY

NEW ALBUM IN STORES JUNE 7

Finch
Say Hello to Sunshine

drive-thru

www.drive-thrurecords.com

COALITION INDEPENDENT MUSIC STORES
CIMSMUSIC.COM

www.getfinch.com

Get the latest info/Hear music:
finchmusic.com



SUMMER 2005 FASHION

Photography by: Amy Fleisher
Styling by: Shannon Turgeon
Make-up & Hair by: Jamie Herrick
Models: Gabriella, Kimberly, Kim Jay, Timothy & sometimes
Shannon too; with special appearances by the Nukes Kitties
Extra special thanks to Lauren Nukes for use of her home



Kimberly: DC Girls Denim Jacket, Lynn/Linh Dress Shannon: Vintage Dress



Kim: Kween Jacket (worn over) Zoo York Long Sleeve Tee



Tim: Ben Sherman Button Down, Energie Jeans



Kimberly: Volcom Suede Purse, Reform Necklace, Diesel Denim Top (worn over) Pink Dice Striped Tee, Lynn/Linh Lace Skirt, Converse Shoes
Kim: Fornarina Blazer, Adidas Zip up Sweater, Killah Tank, Grey Ant Skirt, Socks Models Own



Jay: Ben Sherman Jacket, Brooklyn Industries Tee, Ben Sherman Zip up, Diesel Jeans Gabriella: Harkham Top (worn over) Pink Dice Tank



Jay: Redsand Button Down, We Jacket, Volcom Jeans **Kimberly**: Minx "Earth" Necklace, Grey Ant Shirt (worn over) Pink Dice Tank, Fox Girls Shorts



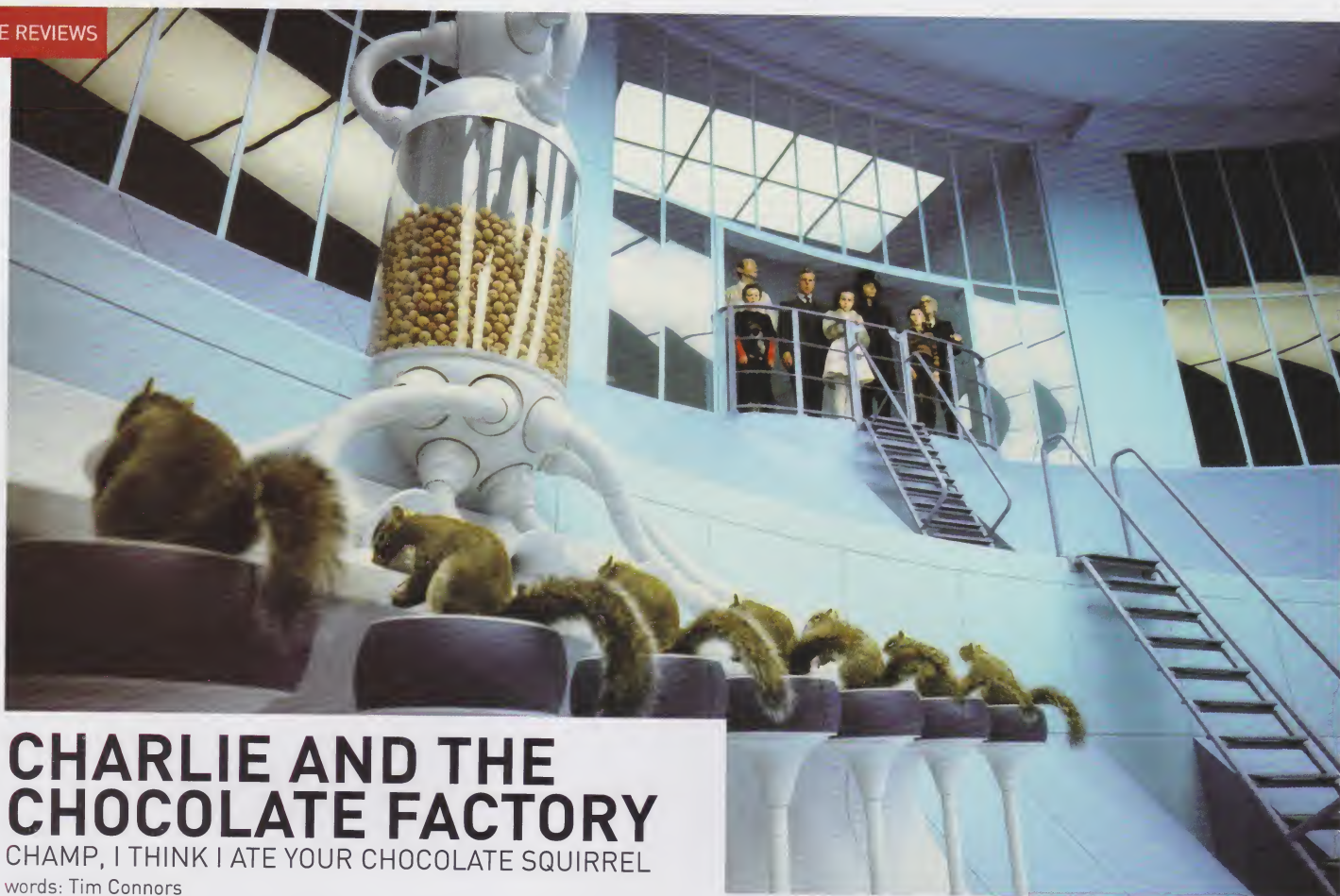
Tim: Volcom Polo, Diesel Jeans, OP Windbreaker



Kim: Bohemian Society Blazer, Kiki Stash Top, Diesel Jeans **Jay:** Ben Sherman Windbreaker, Nike Shirt, Hurley Jeans, Converse Shoes
Tim: Ben Sherman Zip up (worn over) Ben Ryan Polo, Vans Shoes **Background:** Diesel Canvas Purse



Kittie: Soft White Coat Model's Own



CHARLIE AND THE CHOCOLATE FACTORY

CHAMP, I THINK I ATE YOUR CHOCOLATE SQUIRREL

words: Tim Connors

If you've ever read *Willy Wonka & The Chocolate Factory*, Roald Dahl's imaginative tale of an oddball recluse who was responsible for producing the world's candy, you'd find the original film was lenient with Dahl's storyline. The 1971 version of *Willy Wonka & The Chocolate Factory* left a fair amount of the novel's source material behind—as most translations often do.

After six years of settling legal disputes to attain the rights to the project, Warner decided to again bring the project to the silver screen, this time with an appropriate visionary behind the camera, Tim Burton.

There were a few loose ends the director felt needed to be tied up, such as the reasoning behind Wonka's reclusive nature and where the candy maker would go at the film's conclusion. Burton, known for his ability to capture the darker side of humanity in a humorous light, relied heavily on the sinister nature of Wonka—captured by Gene Wilder in his masterful performance for the original film—to develop the movie's plot. Even the movie's poster, which depicts Johnny Depp clad in black with a top hat steeped over his eyes, conjures a darker Willy Wonka, a contrast to the purple suited Wilder.

Unsurprisingly, Burton tapped his own dark muse, Johnny Depp, to play the lead in question (putting to rest rumors that Wonka would be played by shock-rocker Marilyn Manson). And who to play the poor, pathetic Charlie Bucket? None other than Freddie Highmore who was last seen in his touching portrayal of Peter in *Finding Neverland*. The invention of Willy Wonka's candy-hating dentist and father, Dr. Wilbur Wonka, played by resident bad guy Christopher Lee, offers a believable enough explanation of why Wonka is so obsessed with candies. In the film, his father forbids him to indulge in sweets as a child, in doing so estranging their relationship while instilling in the young Wonka the inspiration to become the world's greatest candy man.

Fueled by the isolation from his own family, Wonka launches a worldwide contest to select an heir to his candy empire. Five lucky children, including Charlie, draw golden tickets from Wonka chocolate bars and win a guided tour of the legendary candy-making facility that no outsider has seen in 15 years. Dazzled by one amazing sight after another, Charlie is drawn into



Wonka's wonderful world in this astonishing fantasy. But don't expect a musical this time around. Although long time collaborator Danny Elfman scored the movie, Burton and Elfman decided it'd be best to start fresh. The first thing to go: singing Oompa Loompas.

For those who haven't read the book, Burton brings to life Prince Pondicherry's melting chocolate palace as well as the jungles of Loompaland which, with only \$3 million to spend, original film director Mel Stuart discarded along with Dahl's nut-cracking squirrels. With a budget of \$150 million, Burton and his team not only visit Loompaland and the melting palace but also taught 40 squirrels to sit on a mini-stool, crack open a walnut, and deposit its contents onto a conveyor belt, just as Dahl had imagined.

Charlie And The Chocolate Factory is the one film Tim Burton always wanted to direct. He couldn't have found a better casting choice for Charlie Bucket and Johnny Depp is spot on as Willy Wonka. Enjoy the new classic.

PUNKORAMA 10

FEATURING UNRELEASED TRACKS FROM
THE WOLFSBROTHERS, NOFX, BAD RELIGION, THE MATCHES
GATHERING, DANGERDOOM, HOT WATER MUSIC
AND MANY MORE!

INCLUDES A FREE DVD WITH 21 MUSIC VIDEOS!
DIRT CHEAP!

EPITAPH.COM

i fall fast & i fall
w/ "negative" ~~the~~
simple ~~the~~
all ideas i take
kiss me kill me
reasons never leave
up w/ yard

i found the way out of
the world and i'm not
to let

ed to make a mag
the way

it's my excuse
i'm not going to be
myself

EXTRA
L.A.
L.A.
INT. L.A.

MOTION CITY SOUNDTRACK

THE NEW ALBUM 'COMMIT THIS TO MEMORY' IN STORES JUNE 7th

"A MOST ANTICIPATED ALBUM OF 2005" - ALTERNATIVE PRESS

PRODUCED BY MARK HOPPUS - MIXED BY TOM LORD-ALGE & MARK TROMBINO

DON'T MISS MOTION CITY SOUNDTRACK ON THIS SUMMER'S VANS WARPED TOUR

ALSO AVAILABLE 'I AM THE MOVIE'

MOTIONCITYSOUNDTRACK.COM EPITAPH.COM

Epitaph



BATMAN BEGINS

FROM BATEMAN TO BATMAN

words: Tim Connors

Christian Bale, compelling actor and tall, dark, handsome guy that he is, by no means is a superstar. He's probably best known for his role in *American Psycho* as Patrick Bateman, and as the child of war he portrayed in Spielberg's *Empire of the Sun*. However, the Batman films have always relied on their leading man's heartthrob image and overall stardom. This, of course, boosted box office numbers, but also raised the cheese factor quite a bit. (Especially when they got around to using George Clooney whose slapstick humor stood in contrast to the dark, vengeful Bruce Wayne.) Needless to say, casting Bale already says something big about the nature of *Batman Begins*.

Moviegoers and comic fanatics alike are well acquainted with the genesis of Batman, but *Batman Begins* sheds new light on Bruce Wayne's development as DC comic's best-loved superhero. The plot focuses on the period after the murder of Wayne's millionaire parents. Now parentless and obsessed with revenge, Wayne—as opposed to pumping himself up with Valium—flees to the Far East to seek counsel with ninja cult leader Ra's Al-Ghul, where he attempts to find meaning and purpose in life.

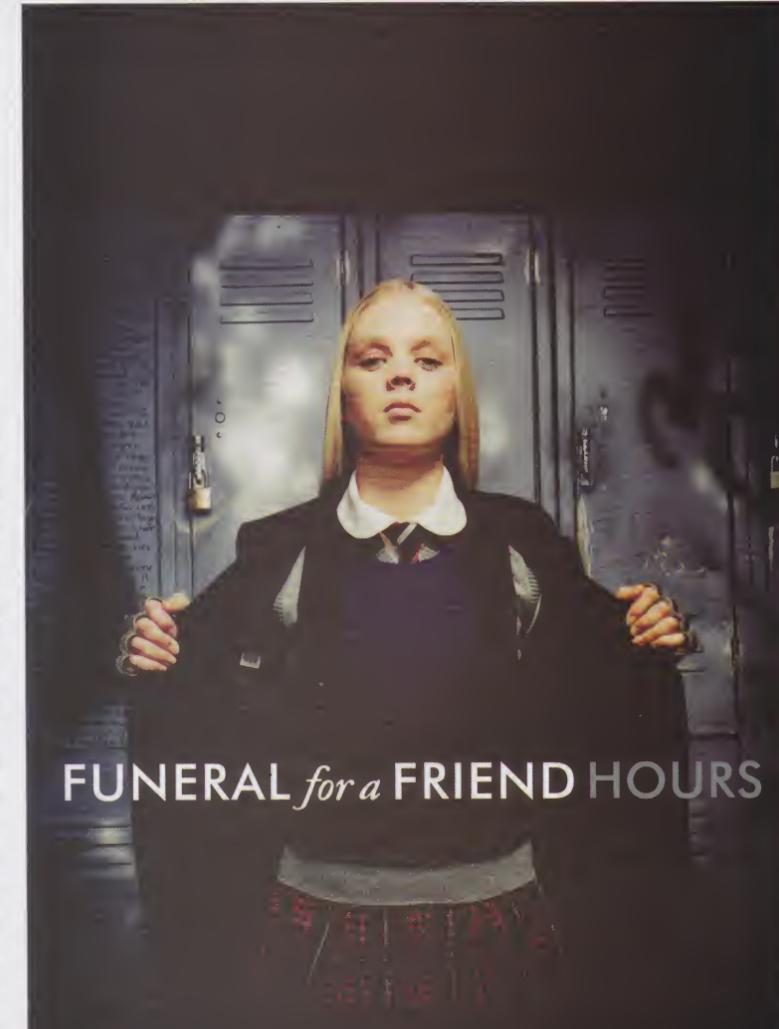
A spiritually healed and fierce martial artist returns to his decayed Gotham City, which is now under mob rule. While studying in Asia, Wayne was slowly double-crossed out of Wayne Industries, the company he inherited from his dead parents. He returns to his mansion and comes across the gigantic cave we're all so familiar with as well as a proto-type for his bat suit. Quite a coincidence, eh? But suspension of disbelief always makes the Batman movies better.

From here, Wayne battles bad guys in his dismal Gotham—namely twisted doctor and drug dealer Jonathan "The Scarecrow" Crane (Cillian Murphy)—while using technologically advanced weapons he developed on his own to thwart crime and injustice.

The movie is dark and violent both physically and psychologically and Bale does a great job at preserving Wayne as America's preeminent superhero, mostly because both sides of Batman represent everything about conservative America; after all he owns a large corporation and pools his financial resources to develop technology his opponents don't have in order to defeat them. A heady assessment of the film, but it is certainly the truth.

Political minded or not, *Batman Begins* is an imaginative adventure and a welcome addition to its family of films.





FUNERAL *for a* FRIEND HOURS

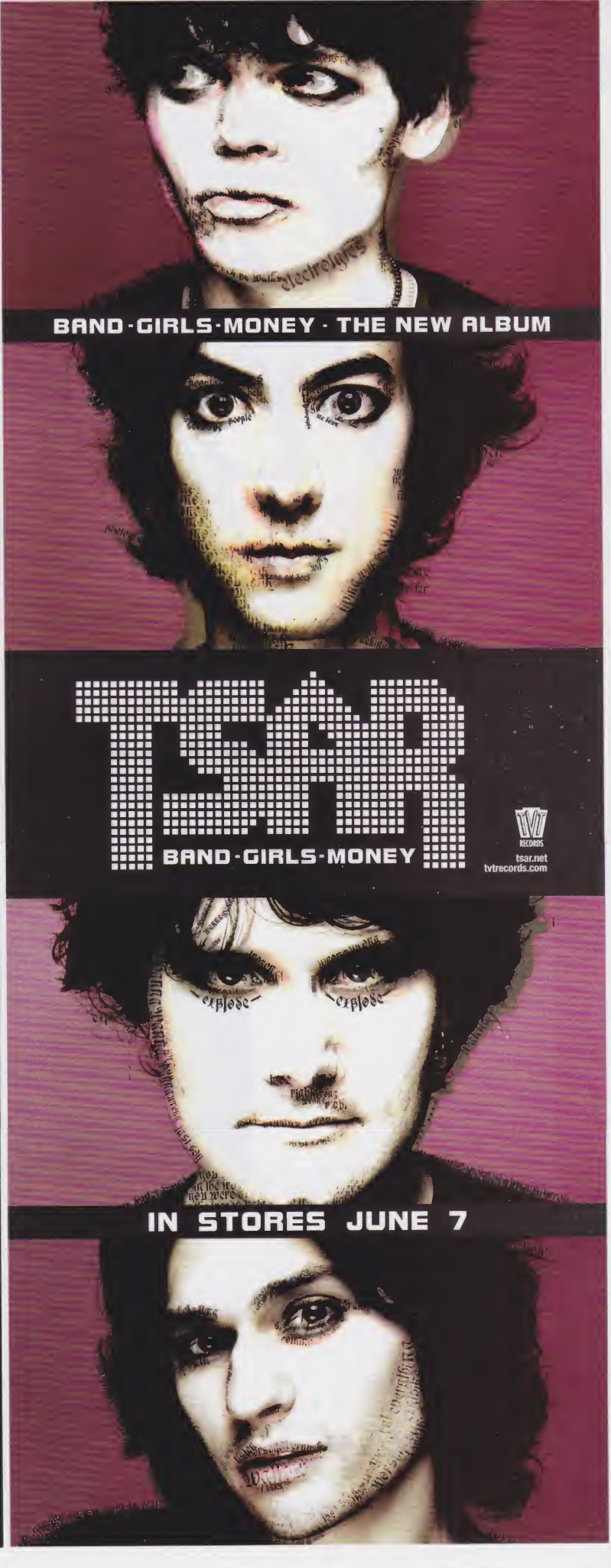
IN STORES

6.14.05

www.ffaf.co.uk



Copyright 2005 Atlantic Recording Corporation. A Warner Music Group Company.
For Promotional Use Only. Not For Sale. Printed In USA.



BAND · GIRLS · MONEY · THE NEW ALBUM

TEAR
BAND · GIRLS · MONEY



tear.net
tvrecords.com

IN STORES JUNE 7

DAFT PUNK

Human After All

(Virgin)



There are a couple of things this record can't do: It can't get me out of debt, it can't move me out of my mom's house, and it can't clear up my acne. Other than that, it's the greatest thing ever.

Like most of us here in the States, I missed out on Daft Punk's first record, *Homework*, and didn't become hip to the French duo until 2001's *Discovery*, which boasted the international hit single, "One More Time." Unfortunately, the single just wouldn't go away. For me, Daft Punk took on a kind of Moby appeal—insufferable pop stars whose music was just edgy enough to break new ground while still having the lucrative ability to help sell cars and computer software.

Naturally, my initial experience of listening to *Human After All* was going to be met with some skepticism. Visual art has more or less become a medium to help sell products; I'm just not into the idea of rock 'n' roll doing the same thing. My skepticism lasted about 30 seconds into the opening track, "Human After All," when the most powerful guitar riff I've heard in 2005 blasted through the speakers, and my "oh shit" stick was officially yanked.

Human After All has all of the Daft Punk trademarks that have garnered them critical acclaim and a fanatic, worldwide following. Vocoders, pitch shifters, glossy R&B beats, and top-notch production are all in tow on their third full length—they haven't missed a step and have met our expectations. One major addition to their sound—and image if you've seen the video for "Robot Rock"—is the monstrous guitars that peak up on each track, the natural sounds they've conjured up are no doubt relevant to the album's title and theme.

With *Human After All*, Daft Punk has accomplished something very rare: giving us something familiar with something completely new.

Dan Foster



ADULT.
D.U.M.E.
(Thrill Jockey)

On their newest EP, Adult make a bit of a departure from their previous releases, and I think it's a good thing they did. Adult kind of spearheaded the bullshit electroclash movement a couple years ago, but only by association. I don't get the impression they wanted anything to do with it, they were just the best at it. The duo existed before the media hype and has survived the crash that tumbled the untalented versions of them, the "artists" who were only capable of tricking you into thinking they were cool by using words like "cocksucker" and other shocking cursed phrases. This time, Adult experiments a bit with their formula and adds more emotive vocals, giving vocalist Nicola Kuperus a Kathleen Hannah vibe, sounding like a dancier modernized X-Ray Spex. Decent shit.

Garlen Young



AGAINST ALL AUTHORITY/Common Rider
Split
(Hopeless Records)

Holy Fucking Shit! Why doesn't Common Rider still make records? They're so radical, and Against All Authority was a perfect band to share a split with. The first three songs by AAA are standard, punky, and easily confused with NOFX, while the fourth one is a little ska infused which flows neatly into the Common Rider tunes. The CR songs are outtakes from the *This is Unity* record. They follow the same fast, ska-ship that you'd expect to find on the record. This record reminded me why I liked ska so much in the past, but also why it couldn't be redone. Pick it up, skank alone, then cry wishing for the days of checkered suspenders and Dickie Barrett.

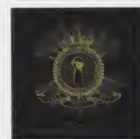
Samantha Judge



BANE
The Note
(Equal Vision)

One of the amazing things about listening to a Bane record is that you can hear a crowd singing along with every word that vocalist Aaron Bedard spits out. Right from the start, *The Note* makes it abundantly clear that these Boston hardcore staples have retained not only their band-in-a-van attitude, but also their trademark classic hardcore sound. Every word has meaning and every guitar chord reeks of the smelly little venues in which the band feels so at home. Admittedly, there are more mid-tempo sections than on previous records, but the intensity and sincerity stay cranked to 11. My advice: learn the words now and go sing along.

Stan Horaczek



FALL OUT BOY
From Under The Cork Tree
(Island)

After throwing on the advance for Fall Out Boy's latest, I could have sworn I had accidentally slipped in a lost record by The Stereo. Fall Out Boy front man Patrick Stumph sings and writes just like B-list power pop veteran Jamie Woolford--and we all know that an imitation of something mediocre can only be less than spectacular. Yet, while the third full-length from this Chicago quartet won't surprise you, it certainly won't offend, either. The slicked down album is laced with more than a few catchy tunes that will stick with you all week like heroin mixed with RC cola. Hell, the first single could easily show up on TRL, should this month's batch of 14-year-old girls retrograde past screamo, past emo, and back to the days when pop punk was "in."

Ethan Fixell



PAUL FRANK'S Top 5 Records



The Rolling Stones
Beggar's Banquet
Abkco

I think when most people think of the Rolling Stones, they think "electric" guitars. But this record seems to be an "acoustic" guitar record with electric guitars added later. Keith Richards is the coolest rhythm guitar player ever! My favorite part is when Keith plays open tunings on these songs. It's the raddest! Most people would do good to learn from Keith!



The B-52s
s/t

Warner Brothers

This is one of my very first albums I ever got. It was 1978 and my cousin Joe offered me a choice between The B-52s or Devo. I chose The B-52s because there was something neat about their outfits and hairdos. The best part of the album was that the sleeve was printed with the lyrics in red and there was a really cool guitar called a Mosrite. It was so much fun to sing along to. This album introduced me to spy and surf music.



The Who
Sell Out
MCA

I love this album because its pop art in the form of music. There are bits of real radio commercials and The Who's own songs. I bet this was a ballsy move in those days to write an album of short songs with fake commercials. Check out Rael, it's my favorite song because it sounds like a movie theme, in the vein of Ennio Morricone or something.



The Velvet Underground
The Velvet Underground + Nico
Polydor /PgD

I love this album because the Velvet Underground doesn't sound like any other band that was around at that time. I think what makes the VU sound so good is that they were not great musicians and they did not try to be. It doesn't sound like some "producer" was trying to "hear a single" on this record. It sounds like art to me, not business.



Pavement
Brighten the Corners
Matador Records

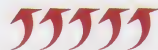
The thing I loved about this record was the way they made music sound so carelessly played. At first you think the guitars are a little off but then you realize Stephen Malkmus can play better than most people, but make it sound not perfect. I think a lot other bands tried to sound like Pavement, but they didn't get it.



MESHUGGAH

CATCH THIRTY THREE

(Nuclear Blast)



Everyone remembers the first time they heard Meshuggah. Think good and hard about this one. Where were you? Sitting at home with the radio on your local college station when your ears perked up in curiosity? Maybe you were in the back of a classroom when your buddy discretely handed you a set of headphones and said, "Check this shit out."

Wherever you were, you felt something. You knew you were hearing something special. I'd imagine people had a similar feeling when they first heard Sabbath, or Zeppelin. Maybe even Jimi Hendrix or John Coltrane. Meshuggah were onto something big, and to this day, their concept continues to evolve and mature.

Catch 33 is a real album. It's meant to be heard from beginning to end. Even though the CD player identifies 13 tracks, it's hard to tell where one song ends and the next begins. Meshuggah remain the heaviest band in the universe. And while this record contains aspects of their previous groundbreaking releases, it still has a lot of surprises.

This is the kind of record you really want to get lost in. Miles of majestically demented sonic landscapes well suited for their trademark apocalyptic poetics.

They're proud of this album, and rightfully so. With every release, they continue to expand my definition of metal. Truthfully, this is an album that expands my definition of *all* music. Simply put, Meshuggah are on some other shit.

This is an album that fans will definitely enjoy. Where the hell did these guys come from anyway? How are they able to sound fresh after demolishing thirsty eared metal enthusiasts time and time again? Who can stop them? Nobody.

Aaron Bumpus



GATSBY'S AMERICAN DREAM

Volcano
(Fearless Records)

Band biographies can be so damn self-congratulatory. On Gatsby's American Dream's website, it says their song "A Mind Of Metal And Wheels" has, "the most un-ironic use of a cowbell in ages." If they honestly think so, then apparently they haven't listened to *Jane Doe*, in which case, this band deserves to be shat on. One of their claims to fame is how they use literary allusion – whooooo – like talking about *Jurassic Park* and *Interview With The Vampire*, but it doesn't appear this band read anything after high school. There are a couple of good things about this album. They get melodically inventive and the songwriting is interesting; there are disco-ey parts, solid mid-tempo indie rock parts, and some nice vocal melodies. And the drumming is pretty bad-ass (the drummer is Rudy Gajadhar, brother to the drummer from the Blood Brothers). Overall, it's a bit of a let down after reading their bio. I'd take "Killing An Arab" over Gatsby's "Fable" any day. Way better song about a better book. **Jordan Presnick**



JIMMY CHAMBERLIN COMPLEX

Life Begins Again
(Sanctuary)

If you've listened to *Gish*, *Siamese Dream*, *Mellon Collie And The Innite Sadness*, or the Zwan record, you're probably clued into the fact that Jimmy Chamberlin can play his ass off. Easily one of the most formidable drummers in the history of rock, Chamberlin has branched out with his own band, letting his jazz and avant-garde influences take over. Unsurprisingly, Chamberlin is a fine lyricist and songwriter in his own right as well as producer. On a high note, fellow Pumpkin Billy Corgan joins the Complex on the song "Loki Cat," and it's pretty wild to hear half of The Smashing Pumpkins play something that sounds nothing like their band. In the end, what's so great about the record is that it does some much-needed bridging between indie rock and jazz. I'm positive a lot more music will come out of people who pick up this record. **Dan Foster**



KEVIN DEVINE

Split the Country, Split the Street
(Triple Crown)

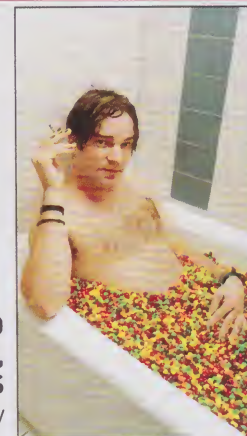
"Mourn no more: The second coming of Elliott Smith has arrived!" Has he? Kevin Devine's PR peeps would certainly like us to think so. With his third solo album, Kevin has abandoned much of the strained, whiny angst he used to wail with in Miracle of '86—a band that defined modern emo at the turn of the millennium—for a more Conor Obersty, folk/rock route. That's just fine, but I'm certain Kevin's songwriting will probably have trouble moving listeners. While the record's rocking first track, "Cotton Crush," sets us up for what should be an awesome ride, never again does Devine match this level of energy or utilize the dark, passionate style of writing that he had mastered with his previous band. *Split the Country, Split the Street* is a "nice" record, but in this genre, Elliott Smith could have done it way better. **Ethan Fixell**



THE LOCUST

Safety Second, Body Last
(Ipecac)

San Diego's avant-garde art-grind agitators are at it again. The follow-up EP to 2004's *Plague Soundscapes* contains all the elements one would expect from a Locust release: shared vocals that sound like dudes shittin' razorblades amid a clusterfuck of rapid-fire drumbeats, squelching guitar spasms and mangled Moog manipulations. But what's that? Discernible song structures? Slower tempos? Electronic interludes? With two tracks divided into multiple movements and clocking in at (gasp!) 10 uninterrupted minutes, the disc is practically a spazz-grind opera. Locust fans may be in for a bit of a surprise, but then again, they shouldn't have expected anything else. **Tracey John**



JAMES DEWEES OF REGGIE AND THE FULL EFFECT, COALESCE, AND THE GET UP KIDS

Top 5 CDs to listen to on your way to divorce court...



Aphex Twin *Come To Daddy* (Sire/WEA)

This record is so crazy. It totally fit my brain functions when every five minutes my attorney was calling to tell me bad news and then worse news while I was trying to write the new Reggie record and I had all of this other crap on my mind. All the songs are awesome. It is good for any shitty situation pretty much. Maybe not for gardening or shit like that, but for break-ups and busy days at Pizza Hut, it rules.



Portishead *Dummy* (Polygram)

This record was something I listened to a lot in college. Her voice is amazing and the song "Sour Times Chorus" sums up the way you feel when you walk up the courthouse steps knowing what you are in for. You really feel like nobody loves you...and other than that, making out to this record is amazing. I think everyone should make out to this record at least once especially with a complete stranger. Wow! Now I have something to do tonight.



Pantera *Vulgar Display Of Power* (Atlantic)

This record just rules when you are pissed off and, if you have a good car stereo, you won't leave your car 'til the record is over. I had a sweet time with Vinnie Paul at his stripclub one night. Lemmy was there and it was overwhelming—having one on each side and hot naked metal chicks all over the place that thought I was famous or something. I was getting a lot of attention and, mind you, I wasn't married at the time. The song "This Love" is the ultimate hater song.



Styx *Greatest Hits* (A&M Records)

The reason why this is on here is because it makes me crack up. Getting divorced is a shitty thing, so the more laughter you have the better. The lyrics to Styx songs are so funny—"Come Sail Away" is about aliens taking Dennis Deyoung to space to hang out for a while. What the hell? And it also has whale sounds. Again, what the hell? And who can ever forget Mr. Roboto! A friend of mine does a strip routine to that song in a robot suit that is so damn funny—dude, I love Styx, they are making me smile right now....



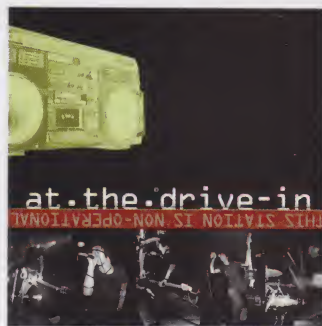
Ben Folds Five *Whatever and Ever Amen* (Sony)

This is a great breakup record. "Song For The Dumped" is about as perfect as you can get. "Give me my money back you bitch." I couldn't have said it any better myself. Ben Folds definitely knows how to tell a story, my story.

AT THE DRIVE IN

THIS STATION IS NON-OPERATIONAL

(Fearless)



Having witnessed performances by both The Mars Volta and Sparta in near-arena settings, I've come to a conclusion: At The Drive-In probably couldn't have survived long in the same situation. Taking a song like "Chanabra" (which Thursday tore mercilessly in their MTV2 hit, "Cross Out The Eyes") to that level seems a little unnatural, impossible to pass as background music to concert-goers purchasing Pepsi soft drinks and nachos.

At The Drive-In, despite being an aggressive pop band with memorable choruses, were dangerous. They came from an impoverished district in El Paso, they weren't white, and they weren't cute and cuddly like some of their touring mates, most notably The Get Up Kids. Great fucking music, too. One guarantee: you will never hear songs like "Napoleon Solo" or "One Armed Scissor" ever again. It was the push/pull that occurred between Jim Ward's pop sense and Omar Lopez's avant-garde subtleties that made this band so powerful, and so important.

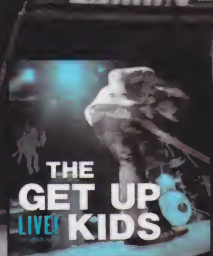
Following the re-release of their entire catalogue late last year (with the exception of *El Gran Orgo*), Fearless has offered an anthology of sorts alongside a DVD featuring live performances and a short feature documenting the band's time at Indigo Ranch with producer Ross Robinson as they worked on the record that brought about their short-lived mass appeal and demise, *Relationship Of Command*.

I take two things away from this disc. One, At The Drive-In needed to happen. Two, At The Drive-In needed to happen—on a mainstream level—for a short period of time. What would they have done next? Who cares—not knowing is usually a lot better than what actually happens.

Stephen Blackwell

THE GET UP LIVE! KIDS

© THE GRAMMY THEATER



IN STORES
5.24.05

www.thegetupkids.com

ALSO AVAILABLE:



Vagrant Records
2118 Wilshire Blvd. PMB 361
Santa Monica, CA 90403
www.vagrant.com



TEAM SLEEP

FEATURING
CHINO MORENO FROM DEFTONES
WITH GUESTS ROB CROW AND MARY TIMONY

INCLUDES "EVER (FOREIGN FLAG)"

IN STORES MAY 10, 2005

TEAM SLEEP.COM

COVER
NOT
AVAILABLE

MADE OUT OF BABIES

Trophy
(Neurot)

Though Made Out of Babies' hometown of Brooklyn is closer to Washington DC (stomping ground for psycho creepy alt-metal outfit Dog Fashion Disco), it's still not too far from Chicago—birthplace of late great noise rock band, the Jesus Lizard. Made Out of Babies is an easy comparison to both. On their full length debut, the band smashes and lurches through twelve songs with careful abandonment. The result is a devastatingly heavy and twisted record, with singer Julie giving Kittie's Morgan Lander—famous for her frightening female death metal screams—a serious run for her money. After a few tracks into *Trophy* it becomes clear that the star of the show here is Julie, whose tormented growls, shrieks, and melodies will rip any listener a new asshole. **Ethan Fixell**



MOTION CITY SOUNDTRACK

Commit This To Memory
(Epitaph)

Motion City Soundtrack cannot stop the pop. That can be a good or bad thing, depending on your taste. This album has a lot of movement—or should I say motion—with a constant barrage of upbeat songs that would be great for jumping. The songs are catchy as shit and I could see myself really getting into this album if I were at a certain point in my life. I don't know what point that is, but I'm sure someone is going through it right now and will fall hard for this album. Parts of *Commit...* remind me of Taking Back Sunday with conversations in the songs among the vocalists. They win the award for the best lyric, "Let's get fucked up and die." **Jordan Presnick**



THE NEIN
Wrath Of Circuits
(Sonic Unyon)

The Nein's music is a confusing wash of sound with flourishes of atonality, misplaced electronics, and disco beats. The listless vocals and four-on-the-floor drumming make them sound like revivalists for a dance craze that never existed. They use distortion a lot, but they don't use it well. I'm a big fan of noise, but when it is this organized and dispassionate, it actually gets annoying. The bass is just constant trebly chunk, as is the guitar. My biggest problem with this band is that they have parts that could be good, but something just always misses. The only song that saves this album is their two-minute mini opus "Courtesy Bows To New Wave."

Jordan Presnick



NIGHTRAGE
Descent Into Chaos
(Century Media)

I'll start by saying a couple things. Number one: Thomas Lindberg is the vocalist in this Swedish/Greek supergroup. Number two: the band is fucking killing it. Number three, this record is fucking awesome. Nightrage drops a house on your head right off the bat. While he's automatically the focal point, this group isn't always about showcasing Lindberg. This explosive sophomore release is a very European sounding album. It doesn't draw from one particular genre, but seamlessly blends influences from all over. I enjoyed being thrown off by things that didn't sound so generic, but it probably won't interest you if all you want is At The Gates, or any of the other great melodic/death metal bands.

Aaron Bumpus



ICEPICK'S Top 5 Hip-Hop albums of all time. (Icepick is Jamey Jasta of Hatebreed and Danny Diablo (a.k.a. Lord Eze) of Skarhead and Crown Of Thornz)



RUN D.M.C. RUN D.M.C. (Arista)

Diablo: "Sucker MC" was the first hip-hop song I ever heard on the radio, and because they were from Queens I instantly loved them. I walked all the way from Jackson Heights to Steinway Street to buy the LP. It was the first album I bought with my own money. I had new Adidas soon thereafter.

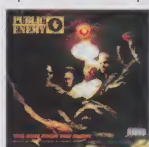
Jasta: I gotta go with Eze on this one. It's really hard to narrow this down to just 5 albums cause there are so many, but this is the alpha omega.



ERIC B. AND RAKIM PAID IN FULL (Fourth & Bway / Pgd)

Diablo: Eric B. was from the same neighborhood I was from and I used to see him around all the time. Rakim is the best MC ever. This album is knowledge from beginning to end. The best thing about this album is that the sound and message will never be outdated. It is still totally relevant.

Jasta: Rakim has always been one of my favorites. I even like his newer shit. I was looking forward to him collaborating with Dr. Dre, but it never came to be. *Paid In Full* is definitely up there with one of the greatest hip-hop albums of all time in my opinion. I'm surprised Eze and I are still agreeing here!



PUBLIC ENEMY YO! BUM RUSH THE SHOW (Def Jam)

Diablo: There were two songs right off the bat that hit me on this record. "You're Gonna Get Yours" and "My Uzi Weighs A Ton." I loved Chuck D's vocals and Flava Flav is my favorite hype man ever. I still spin "Megablast" when I DJ and Flava Flav is actually a friend of mine.

Jasta: Although I loved this album I think they did better stuff throughout their career. Don't get me wrong, they are some of the best ever, but *Kool G Rap* should have been in the 3 spot haha! Some people consider *Fear of A Black Planet*, the *Sgt. Pepper's* of hip-hop. You can't forget all the anthems on "It Takes A Nation Of Millions..."



KOOL G. RAP ROAD TO THE RICHES (Landspeed)

Diablo: *Kool G. Rap* is my favorite MC of all time. PERIOD. When I heard "It's A Demo" I was in shock. From there on I became the biggest Kool G Rap fan ever. *Road To The Riches* is one of those albums that was just ahead of its time. His skills are unmatched. He's also from around my way and he still keeps it mad gangsta.

Jasta: I agree, Kool G. Rap is one of the best ever and is still one of my favorites of all time. Everyone has tried to bite his style at some point. He spits fire. When I go back and listen to this album I'm still impressed. His story telling is impeccable.



KRUSH GROOVE THE SOUNDTRACK (Warner Brothers)

Diablo: This movie was great. I saw it in the theaters and I had to get the soundtrack. It's got some great artists and tracks on this album. Kurtis Blow's "If I Ruled The World" and Fat Boy's "All You Can Eat" are amazing songs. I also liked that Sheila E., Blondie, and The Gap Band are on this. My favorite two songs from the album are "Krush Groove" by the Krush Groove All-stars and "Tender Love" from the Force MD's. I put it on and it still brings a tear to my eye and it will probably be my wedding song! Haha!

Jasta: Oh My God! you are bringing back some memories. This is probably the album that introduced me to hip-hop at the ripe old age of eight! I'm pretty sure it was '85. I begged my mother for this tape and she actually got me it for Christmas and I played this tape so much it broke. I guess it would have to be in my top five just because of the role it played in me finding out more about the music. Other honorable mentions in my hip hop favorites would be Third Bass' "The Cactus Album," Beastie Boys' "Licensed To Ill," Wu Tang Clan's "Return Of The 36 Chambers," Capone & Noreaga's "The War Report," Mobb Deep's 1st two. There are so many more!!!

dean.
recycled bags
and watches

hand made
from vintage
leather jackets

3918 w. sunset blvd • los angeles
323.665.2766
deanaccessories.com

design by option-g.com

MELODIC, MANIACAL, MERCILESS AND TRUE THE BLACK DAHLIA MURDER ARE THE BAND TO WATCH IN 2005!

**METAL
MUSINGS**



**THE BLACK
DAHLIA MURDER**

MIASMA

In stores July 12, 2005

Catch them live on

OZZFEST
2/01/05

www.metalblade.com www.theblackdahliamurder.com www.ozzfest.com

© 2005 Metal Blade Records Inc. 2828 Cochran St PMB 302, Simi Valley, CA 93065-2793

**MUSIC
CHOICE**
Your Music, Your Choice



DARYL PALUMBO

Top 5 FRANK ZAPPA Pieces For Guitar & Low-Budget Orchestra



Frank Zappa "King Kong Itself" from the album *Uncle Meat* (1969) (Rykodisc)

This particular album marked a new phase for Zappa's more "serious" work while still with the original Mothers. Perhaps the most notable excursion on this release is the monster track, "KING KONG." In various interpretations, the track occupies the entire 4th side of this double LP set. "KING KONG" remained a fan-concert favorite for the rest of Zappa's career, though no other incarnation of this piece could rival the mastery of the original Mothers version. Don "Dom DeWild" Preston's moog solo during "KING KONG" is possibly one of the more memorable solos in the entire Zappa catalogue.



Frank Zappa "Little House I Used To Live In" from the album *Fillmore East* (1971) (Vap)

This particular version of the Zappa classic was recorded live during the '71 Mothers run at the Fillmore theatre in Manhattan. The rampant, abrasive drumming of British pop star Aynsley Dunbar (Drummer for England's Aynsley Dunbar Retaliation) against the piece is perfect. Toward the end of the work, the vocal arpeggios of the Turtle's very own Flo & Eddie create an atmospheric layer not shown by many other Zappa-band vocalists.



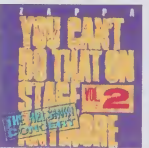
Frank Zappa "Don't You Ever Wash That Thing?/Echinda's Arf (Of You)" From The Album *Roxy & Elsewhere* (1974)(Rykodisc)

These two orchestral, dense pieces were recorded live during the Mother's stay at The Roxy in L.A. on Mother's Day in 1974. This particular Mothers line-up was the ultra-expanded "10 Years Of The Mother's" birthday ensemble, and my personal favorite Zappa Band. Though the line-up didn't last very long, the musicianship was incredible. These two particular orchestrations are a ten-minute art-jazz/rock/funk odyssey that intentionally pushes the physical boundaries of what can be executed by a live band. Noteworthy is percussionist Ruth Underwood's breathtaking marimba performance.



Frank Zappa "Dupree's Paradise" from the Oopopoppa Swedish Television Special (1973) (?) - no album cover available

"Dupree's Paradise" served as one of the mammoth live numbers for the 1973-74' touring ensemble. "Dupree's" was played nightly with a lengthy intro section given by Zappa & keyboardist George Duke that consisted of improvised chatting designed to get the audience up to speed on any new (usually sexual) band related tom-foolery that had gone on since the show the night before. After the improv chatter, the band moves along into the main theme, which is Zappa's permuted take on "be-bop." It's the beauty of this theme that truly exemplifies Zappa's passion for the music he had grown up listening to and reading about. In this particular performance of "Dupree's," as the band begins the main theme, Zappa actually states, "Be-bop scholars unite." For it is the following melody that proves to be one of Zappa's most beautiful.



Frank Zappa "T'mershi Duween" From the album: *You Can't Do That On Stage Anymore Vol. II, The Helsinki Concert* (1988)

"T'mershi Duween" is a compact little march that was a Zappa concert favorite during the early to mid 70s. This piece was quite obviously constructed to allow the Mothers the chance to flaunt their live chops a bit. Clocking in at only a minute and a half, this march begins with drummer Chester Thompson's interpretation of the main theme and quickly moves into the theme itself. The highlight for me is when Zappa conducts half the band playing in one time signature whilst the other half plays in a different time while keeping the same tempo. Noteworthy is the version on 1988's *Make A Jazz Noise Here* in which we find the tune resurrected with a Spanish feel.



OZZY OSBOURNE

Prince of Darkness
(Epic)

Although he's had his fair share of greatest hits packages and live recordings, this is the first box set collection of all of Ozzy's finest recordings, both live and in the studio. There are few front men whose history and relevance rival Ozzy's in the world of hard rock and heavy metal. Aside from singing in Black Sabbath, he is responsible for finding three of the most killer guitar players ever (Randy Rhoads, Jake E. Lee, and Zakk Wylde), who are all captured here throughout the collection's four-disc span. Oh right, the fourth disc. It's all covers that really, really blow; it sort of sounds like a band just went into the studio, did the music, and Ozzy tracked vocals at his leisure. I mean, I love Ozzy and all, but "Crazy Babies" is light years ahead of any of the material on there. But the other three discs are solid. Not just great songs, but real history.

Dan Foster



SINAI BEACH

Immersed
(Victory)

While recycling mosh parts from the mid-nineties, the bros in this band try to mix it up a little by adding some nü-er sounding sung vocals, and topping it off with a cherry of originality (groundbreaking pedal work). To be fair, Sinai Beach isn't *terrible* at what they do, it's just been done and it's not asking a lot to want a little more. If you are into metal-ish hardcore without a lot of heart or ideas, this is right up your alley. It's like one of those videos on Headbanger's Ball that you wish would hurry the fuck up and end so you and your friends can laugh at the commercials. Then you realize they're on the commercial too.

Wesley Eisold



SMOKE OR FIRE

Above the City
(Fat Wreck Chords)

Taking your voice lessons from cookie monster has served many a band well. However, singing in a Pee-wee-inspired tone doesn't sound original by any means, and it's certainly obvious that these dudes had to hide their Hot Water Music hoodies. Lucky for them, we've all learned to keep our expectations low enough to accept complete rip-offs. That being said, the record isn't bad. It communicates social consciousness both in politics and relationships. But I still feel like I got over this band like four years ago, and this is their first record!

Samantha Judge



TEMPER TEMPER

Temper Temper
Revelation

Dance-Punk, The Killers, The Rapture, Sex, and Partying. Those goddamned words! Well, it is inevitable I suppose...that's what is going on now. Such is the case with a lot of bands making these records, there are obvious catchy single-like songs and then there's a shitload of filler between them. So what does this mean? It means Temper Temper are okay. They have some fun synth-driven songs. "Loaded Life" has a very Yes inspired keyboard and "Trust Me" appeared in an episode of "The O.C." We'll see...

Garren Young





UMBRELLAS
Umbrellas
(Militia Group)



Easy going and modestly triumphant, Umbrellas are sure to impress the Aimee Mann and Shirley Manson fans out there. While their name comes from the similarity between a spider and the wire skeleton of an umbrella, it couldn't be more fitting—this stuff is definitely music you listen to on a rainy day when you wish it were sunny. Laidback head nodding permeates their unconventional song structures on their self-titled debut, which is, in a word, refreshing. It's good to see bands are succeeding at something other than indie rock. While this is all good, it still seems like something's missing when I listen to them. Maybe it's that spark that so many rock bands carry with them. Maybe it's that thing that fuels musicians to say "fuck it" and knock down walls, I don't know. But although Umbrellas isn't exactly toppling musical confines, they make songwriting look easy.

Eugene Nagle



YOUTH GROUP
Skeleton Jar
(Epitaph)



Sometimes a good band is one that is capable of creating tunes that sound like songs that have been a part of you for years. That's a beautiful feat, and that is what Youth Group sounds like. Hailing from Australia, this band combines the harmony and sensibility of the best British pop with the delicacy and honesty of American indie rock heroes. If you are familiar with the band South, you may be wishing they could write more songs like "Paint The Silence." That is exactly what Youth Group does.

Garien Young



WEIRD SCIENCE
Friends And Nervous Breakdowns
(Equal Vision)



I met this dude named "Dank," and he was pretty stupid. In attempt to smuggle about 100 80mg Oxycottons from point A to point B, he put them inside of a condom he bought at a truck stop and swallowed it. Of course his plan was to shit the package out upon safe arrival at point B. So he arrives safely, and tried to shit out the condom of pills, but it gets stuck, tearing his rectum. Amidst excruciating pain, he asks his lady friend to assist him in stopping the bleeding. She applies tampons to his ass, but they are no match for the leakage. After two days of this, Dank goes to the hospital for professional help. He ends up getting six stitches in his anus and arrested on the spot. It turns out the pills were Tylenol. You might think that was pretty stupid of Dank, and I would agree with you. But still, Dank's idea was a better idea than this record.

Wesley Eisold

MAIDA

RENAISSANCE IN REVERSE



NEW ALBUM IN STORES: FALL 2005. YAH

GO TO WWW.KILLMAIDA.COM FIDDLER

A-F Records



ANTI-FLAG
Mobilize CD and LP



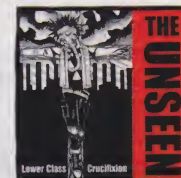
ANTI-FLAG
A New Kind of Army CD and LP



THE CODE
Alert Aware Involved CD



THE UNSEEN
So This Is Freedom? CD and LP



THE UNSEEN
Lower Class Crucifixion CD and LP



THE VACANCY
Heart Attack CD



INQUISITION
Revolution, I Think It's Called Inspiration CD



RED LIGHTS FLASH
Free... CD

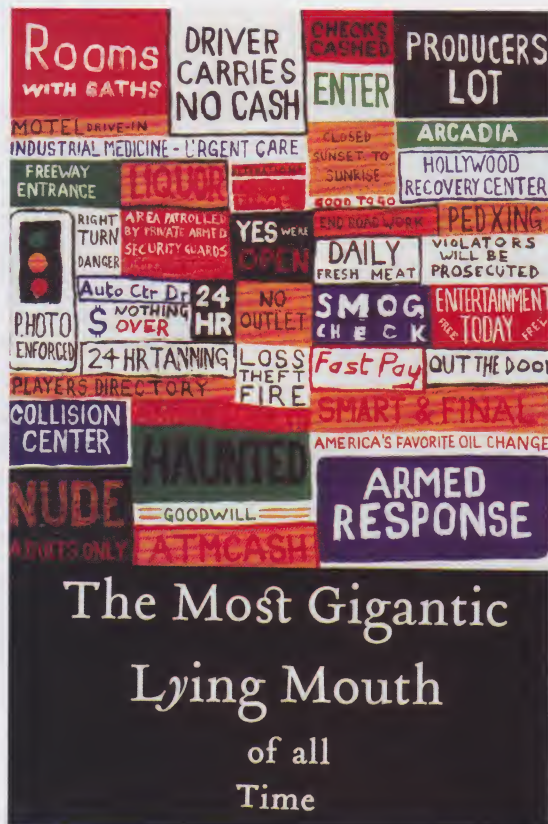


ANTI-FLAG
Death Of A Nation DVD

The re-issue of "Revolution, I Think It's Called Inspiration" by INQUISITION (featuring members of Strike Anywhere, Ann Beretta, and River City High) hits stores this fall.

A-F Records PO Box 71266 Pittsburgh, PA 15213

www.a-frecords.com

**RADIOHEAD**

The Most Gigantic Lying Mouth Of All Time
(Capitol)

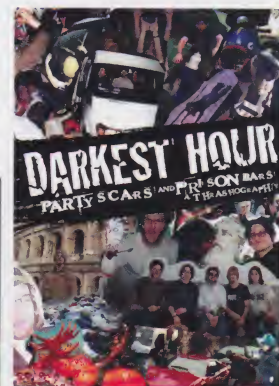
Committed to their enduring battle against commercialism, Radiohead had the fine idea of starting their own television station that would air footage presented to them by fans as well as snippets of animation and footage created by the band. The idea never panned out, but some of the episodes were aired via the Internet on www.radiohead.tv as promotion for their sixth studio full-length, *Hail To The Thief*. Rather than allow the footage to dwindle in obscurity, the band decided to put out 24 episodes of Radiohead TV on this DVD. As you could imagine, Radiohead fans are quite imaginative, and the animation, although fairly basic throughout, is touching as well as disorienting, especially when paired with Radiohead's music. Like the other two Radiohead DVDs there is plenty of footage of the band taking themselves seriously (Yorke and Johnny Greenwood jamming) alongside the oddball quintet just goofing around (Yorke being asked ridiculous questions like "When is the last time you used your celebrity status to get something?"). It seems Capitol, or whoever, deemed this DVD unfit for the American public, so get ready to pay some hefty prices on Amazon to pick this disc up.

Stephen Blackwell

**COHEED AND CAMBRIA**

Live At The Starland Ballroom
(Equal Vision/Columbia)

If you can't wait for the new album from Coheed and Cambria, don't fret—your favorite prog-emo progenitors have a new live DVD to hold you over until then. On *Live at the Starland Ballroom* you'll get the whole Garden State gig, with close-ups so intimate it makes afro-maned frontman Claudio Sanchez seem close enough for you to hand him a much-needed scrunchie. You'll also get all of their videos, live footage from the 2004 Skate & Surf Festival, the making of the "Blood Red Summer" video, and candid interviews with the band. The bonus: an audio CD of the live DVD tracks, so you can listen to Claudio and the gang breathlessly emoting wherever you go. It's enough to make any diehard Coheed fan crap their pants. If only it came with a fresh pair of underwear...**Tracey John**

**DARKEST HOUR**

Party Scars and Prison Bars: A Thrashography (Victory Records)

Before D.C.'s metal mongers Darkest Hour were peddling their intricate and soul-crushing music across the world, they were a bunch of high school kids with nothing better to do. On their new DVD, you'll see the group from their "Spinal Tap beginnings" in 1995 (when they played basements and wore big, nerdy glasses) to their sweaty, off-the-wall Ozzfest antics last year. Interviews with the band and crew are conducted in lavish locations—such as the parking lot, the urinal, the tour bus and the bathtub—where they reveal everything you'd want to know (like the tale of the infamous marijuana bust) and some things you didn't (*Sex and the City* anyone?). Fan or not, you can't help but find these smelly metal dudes to be a bit more endearing after viewing this scrupulously edited and vastly entertaining disc. Two enthusiastic devil horns up. **Tracey John**

SKATE & SURF 2004

(HighRoller Studios)

Did you miss the Skate & Surf Fest last year in Asbury Park, New Jersey? Don't sweat it, the good people at HighRoller Studios have captured all your favorite punk and emo bands on the very first Skate & Surf DVD. With six camera angles and stellar sound mixing, it's like a high quality version of a punk rock home movie, including a *West Side Story*-style skankin' contest, off-the-cuff band interviews, and tons of frenzied fan footage. The only thing it's missing is an interview from beloved headliners Coheed & Cambria, but the goods from Andrew WK, The Starting Line, Midtown, MxPx, The Bouncing Souls, Piebald and more should serve suffice for anyone that was there, or wishes they were.

Tracey John



500	POSTCARDS - 4x6 (4/4) 12pt. Cardstock • 5,000 qty. • \$199	\$90
500	FLIERS - 8.5x 5.5 (4/4) 100lb. Gloss Text Stock 1,000 Qty. • \$118 / 5,000 Qty. • \$198	\$98
500	BUSINESS CARDS 3.5x2 (4/4) 12pt. Cardstock • 5,000 qty. • \$99	\$50
500	POSTERS - 11x17 (4/0) 100lb. Gloss Text • 2,000 qty. • \$450 (4/0 - full color 1 side • 4/4 - full color 2 sides)	\$250

Visit us online for prices up to 20,000 quantity / Call for custom or volume quotes



FULL COLOR PRINTING



100	WHITE T-SHIRTS 50/50 or 100% Cotton - 1 color / 1 location Youth Small - XL Sizes • Dark Shirts: \$3.75 ea.	\$2.75 ea.*
100	DARK HOODIES Jerzees Brand 50/50 • 1 color / 1 location Small - XL Sizes • White Hoodies: \$10.25 ea.	\$10.75 ea.*
100	DARK ZIPPER HOODIES Jerzees Brand 50/50 • 1 color / 1 location Small - XL Sizes • White Hoodies: \$13.00 ea.	\$13.00 ea.*

* Plus one (1) screen charge of \$15.00 • All quantity discounts apply
Visit us online for prices up to 1,000 shirts / Call for custom or volume quotes



APPAREL PRINTING



1000	ONE COLOR STICKERS 4" Circles or Squares • Choose stock & ink 5,000 qty. • \$399	\$99
1000	TWO COLOR STICKERS 4" Circles or Squares • Choose stock & ink 5,000 qty. • \$499	\$150
1000	ONE COLOR BUMPER STICKERS 3.75"x 7.5" - Vinyl Stock • You choose ink	\$199

25 standard inks available • Stock options include: white matte paper, white gloss paper
silver or gold foil, clear polypropylene, or white vinyl with lamination
Add \$30.00 for halftones or gradients • Sorry, no Pantone color matches available.



STICKER PRINTING

JAK*PRINTS

CUSTOM : FULL COLOR APPAREL & STICKER PRINTING



We print from your supplied digital files
Order online 24/7 • Browse 100's of prices
Download dozens of digital templates
Request custom quotes for your next project



ALL OUR CARDSTOCK
CONTAINS 10% PCW
RECYCLED CONTENT

WE OFFER MANY PRODUCTS IN
American Apparel™ aa

Our offset products are proudly



PRINTED WITH
SOY INK



Tickets



Catalogs



T-Shirts



Posters



Baby Dolls



Hoodies



Jackets



Brochures



Sweatshirts



CD Booklets



Tote Bags



Pocket Folders



Fliers



Spagetti Straps

**We will
match other
printers'
prices! ***

Official sponsor of ::



Toll Free: 877-246-3132
Hours : M-F 9-5pm EST

1300 W. 78th St., Cleveland, OH 44102



We accept all major credit cards



WWW.JAKPRINTS.COM

* Competitors price must be verifiable / Offer only good on products of same size, quantity, color, stock and turnaround time • Shipping is not included in price.
Jakprints reserves the right to decline price matching of any jobs that are not within our business model

DONKEY KONG JUNGLE BEAT

Game Cube
Nintendo



Kudos to Nintendo for being brave enough to release a game that utilizes bongo drums as a controller- instead of you know, a gun. This game is beyond addictive and it's been my only source of exercise in god knows how long. The controls are simple. If you tap the left drum Donkey Kong goes left. If you tap the right drum DK goes right. When you pound on the drums at the same time DK leaps upward and if you clap over the censor good ol' Donkey will leap for bananas. From the powerglove to the powerpad I have to say that Nintendo never ceases to amaze me when it comes to creating a unique playing apparatus. I never thought I'd have so much fun clapping my hands and beating on a plastic toy drum. **Tim Connors**



DARKWATCH

High Moon Studios
PS2/XBOX



Ummmm...this is the Wild Wild West but with vampires. Somehow this *From Dusk Till Dawn* meets *Tombstone* style works really well in this game. Darkwatch is a fast paced first person shooter in which you play the role of a badass train-robber-turned-vampire. The plot twists are obvious; pitting you against the undead and completely dead but otherwise is a lot of fun. The controls are responsive and easy to use



making it a fun game since it gives it the same feel of Nintendo 64's legendary Goldeneye, so if you liked that one, (and you should) you'll probably like this one too. **Tim Connors**

POLARIUM

Nintendo
Nintendo DS



As a true fan of Tetris, I can easily say that the copycat imposters that have attempted to steal my attention away from the time tested Nintendo classic haven't impressed me. Polarium on the other hand monopolized my free time and slid straight into my daily schedule- and went straight for my puzzle game loving heart. It takes a minute or two to get the hang of it but the goal is to create complete horizontal rows of blocks by using the stylus to flip individual squares. Keep your eye out for this one; cause it looks like this game might get buried under four different versions of Pokemon. **Tim Connors**



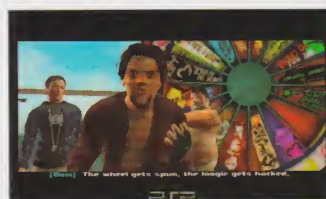
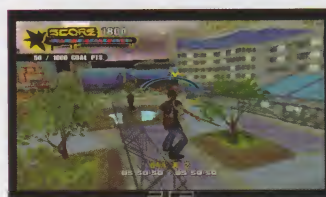
T.H.U.G. 2 REMIX

Activision
PSP



Not many games can make the console to handheld leap while keeping all the game's details and integrity in tact, but lookout, cause Tony Hawk's Underground 2 Remix is one of them. This game is what everyone has been waiting for and more. With added levels and secret bonuses throughout the game you'll be wasting all and any time you have to spare playing this game. The graphics are really rich and well mapped out. T.H.U.G. 2 Remix is really a thing of beauty and a definite must have.

Tim Connors



STARFOX ASSAULT

Nintendo
Game Cube



Few updates in the Starfox lineage have left the game old and out of date, but alas, here's the answer- Starfox Assault. This is the long awaited third installment of the game and instead of it being either a shooter or a third person adventure, it's both. Combining these elements has given the Starfox story a long overdue shot in the arm. Starfox McCloud and his slew of half-man half-animal



buddies are back to save yet another planet. Yes, the story is a little dull, but the game is still fun, and after all, they can't all be about zombies, monkeys, and Italian plumbers. Viva La Fox! **Tim Connors**

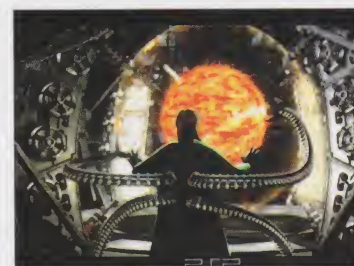
SPIDERMAN 2

Activision
PSP



Fail me out of Nerd College for having never played a Spiderman videogame before. Get into this one. I love being my favorite web slinging superhero- it makes me feel like I'm accomplishing something...somehow. Spidey is in full effect on the Sony PSP and the game looks and feels incredible. The controls are very fluid and plus you can websling pretty much anywhere. The only downfall to this game is that you can't be Chris Carrabba and sing the theme song. Can't win 'em all I guess.

Tim Connors





TREE WAVE

DALLAS ELECTRO DUO CREATES LUSH SOUNDS FROM VINTAGE GAMING CONSOLES

words: Tim Connors

Being a self-professed video game ne-erd, I've seen countless Commodore 64's and Atari 2600's baking in the summer sun at yard sales, and I never thought that they could be reprogrammed to compose music. Paul Slocum and Lauren Gray comprise both halves of Tree Wave, a duo out of Dallas, Texas, and they do the unthinkable.

Utilizing an archaic Epson dot matrix printer, a 1977 Atari 2600 game console, a 1983 Commodore 64 and a 1986 Compaq Portable II 286 PC; all running on custom software written by Paul, Tree Wave create a synthetic and wholly organic type of electronic pop with Paul's binary beats and Lauren's breathy vocals, which owe as much to electronic pioneers like Kraftwerk or Stereolab as they do to experimental guitar architects like Sonic Youth. They've self-released the "Cabana EP +" on their own Made Up Records imprint and it's received a plethora of highly favorable reviews.

Tree Wave began as an outlet for Paul to stave off the effects of the mind numbing workdays, and later he asked Lauren to lend her voice to a song and the results were so favorable that he asked her to join him in a more permanent setting. But just how do you go about writing music on a printer? Paul was happy to explain.

"What's funny is that no one has asked me how I write this stuff before. First I start

with the drum beats on the 286, and then work on the Commodore. I usually do the printer and Atari last since they're the hardest but often, I'll have the printer part in mind, but that's usually the last thing since it's a real pain. Not only is the music coded in a text file, it's an assembly of data lines to translate to the music. I think I need to update the interface. But doing that would make it harder to tweak things live and I like the hands on interface I have now. The 286 Commodore with the keyboard is key; I like being able to play that. And...I don't know if you've noticed, but none of the songs have traditional chorus/verse. It's more like movements."

What really sets Tree Wave in a different light is that elements of pop music are merging with

the formulas more commonly used in classical music. Their dedication with their non-traditional approach of writing music spreads their love of obsolete gaming consoles to the masses. Seeing them set up for a performance will spark anyone's interest just to see how their heap of electronic fossils could be used to create music, or exactly what data from a video game console from the 80's could possibly project onto the screen they've set up behind them. "I play *Dodge'em* (on Atari 2600) live, but I've modified the game so each of the 4 lanes plays a different chord. I changed the colors too so they get more intense the faster it gets; and since I'm actually playing it live it adds pressure so I can't mess up."



TREE WAVE GEAR

Commodore 64
home computer (1983)

Atari 2600
video game console (1977)

Compaq Portable II
80286 personal computer (1986)

Epson LQ500
dot matrix printer (1985)

INTERPUNK.COM



ALMOST
60,000
ITEMS

THE ULTIMATE PUNK MUSIC STORE!

TROUBLED HUBBLE



"Their live show and their music are incredibly fun, even while tackling tricky subjects." - Punknews.org

**MAKING BEDS IN
A BURNING HOUSE**

**NEW ALBUM
OUT MAY 17**

a lookout/eenie meenie co-release

eenie meenie
8316 melrose ave. los angeles, ca 90069 usa
www.eeniemeenie.com



lookout records
3264 adeline street, berkeley ca 94703 usa
www.lookoutrecords.com/troubledhubble
www.troubledhubble.com

IN STORES 6/14/2005



AS I LAY DYING

shadows are security

"A frightening combination of skill and authenticity that's justifiably pushed As I Lay Dying toward the top of the pack." - "Voted as one of the top bands you need to know" by Alternative Press Magazine

"One of metalcore's most recognizable bands." - Revolver

"It's got all of the earmarks of metalcore, from the unbinged insanity to the blistering guitar melodies." - Guitar One

Catch them live on



©2005 Metal Blade Records Inc.

FOR A FREE CATALOG WRITE TO:
Metal Blade Merchandise 4025 E. Chandler Blvd.,
PMB 70-D7, Phoenix, AZ 85048



www.metalblade.com

www.asilaydying.com • www.ozzfest.com



THE DWINDLING POWER OF ROCK CELEBRITY

words: Paul Ill



There was a time when another singing drummer ruled a huge empire of his own creation and his name was Phil Collins. He too had the help of MTV, but that was way back when, when it was actually a music channel. Initially, his balding visage would stare creepily out of the tube at you, just like it did off the cover of his first solo record. And just like the very curmudgeonly Don Henley, Collins sang from behind his drums. So did Dave in his old band Nirvana, but following their tragic end his seemingly unlimited talents and abilities allowed for and still allows for virtual reinvention as principal Foo Fighter. Collins' regenerative powers took him to singing Pop stardom, but that's about it. There is no other like Dave Grohl—his reinvention is more like Merlinian self-discovery—brilliant writer of highly accessible songs, great bandleader, evocative singer, stunning multi-instrumentalist, all-round killer session drummer, and not bad looking to boot.

Now Phil Collins...this guy always presents a problem. But Grohl? No Problem! Call it evolution, but Grohl's manifestation of his gargantuan talent is mammalian (highly adaptable and very mobile) to Collins' amphibian (able to move from one medium to another but that's about it). Initially, Collins did occasionally sing in his old band Genesis, but that was primarily when the main singer Peter Gabriel wanted to play flute. After Gabriel split to become huge, Genesis auditioned a bunch of guys, but figured Collins sounded so much like their departing genius that they might as well just make the change in-house. Thank God the remaining members of Nirvana did not consider doing the same. What worked for Joy Division would definitely have failed for them.

Now to his credit, Collins may only be remembered as bearing more than a passing resemblance to some of his amphibious kin, but he did get to do some cool stuff that Dave Grohl will probably never get to do...

See, way back when, there was a band called The Beatles, and they were amazing. Plus, they did just about everything any other band has ever done, except they did it first. Now that not only makes them historically significant, it makes them very cool. After they broke up, their rhythm guitarist, a guy named John Lennon, was so cool he put his highly lucrative solo career on hold so that he could devote all of his time to stopping an unjust war the US was waging in a land far away. Am I suggesting Grohl do the same? Absolutely not, because it may have cost Lennon his life. But it's not a bad idea for any musician or music fan to stop and think for a minute about a few things like the power of reinvention and the power of celebrity.

The Beatles' rhythm guitarist used his celebrity to help stop a war that was foddered by a Draft.

Our current carnage machine is fed with "volunteers" so Grohl may be better off publicly aping Mentos commercials to market his music to the masses because any public decry against our country's current state of International Affairs may cost anyone more than their life. It may bring down their families and loved ones as well, so let's all just keep mimicking Mentos commercials and the like. For anyone, and most particularly a public figure like a Rock Star, the cost of a public conscience may be far too high.

And "What," you ask, "does this have to do with Phil Collins?"

Well, as a child actor he was one of the very few paid extras in the first Beatles movie. In today's world, that would be akin to Dave getting a role in the next Spielberg blockbuster.

The other cool thing Collins got to do that Dave hasn't done yet? He hasn't gotten to participate in a highly televised Led Zeppelin reunion.

Recently in London, I had the good fortune to spend a few hotel lobby minutes with Robert Plant. He was beyond gracious; sage-like, very enthusiastic and more than willing to talk about music. Basically, he let on to the fact that if Jimmy Page were just a little more forward-thinking, Plant would have considered working with him in the aftermath of the release of the greatest Rock DVD ever, the Grammy winning live Zep collection. Now just imagine if those two had the sense to re-enroll John Paul Jones, grab Grohl and make a record of new music...

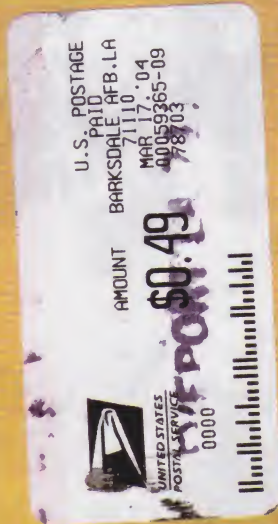
According to Mr. Plant, that will never happen, but if anyone were up to the task, it is most certainly Dave Grohl.

And "What," you ask, "does this have to do with Phil Collins?"

...Well...

Collins didn't have the good sense to make a Metal record a lá Probot although prior to his solo Pop ascendance he did play in the very noble but far too notey instrumental band Brand X. And since Collins did get to briefly resurrect Led Zep, he is really deep down, way cool. Back then, that reunion was to benefit a global tragedy of epic proportions, the cause was starvation in Africa. And nowadays, even with a war being fought far away with a civilian death toll that rivals the carnage caused by a horrific tsunami, not even someone who is as incredibly gifted and talented as Dave Grohl can do much about it...

Ahh...the dwindling power of celebrity...



S U B S C R I B E

to

LAW OF INERTIA

Subscribe to Law of Inertia and you will save tons of money!
Send this card in with a check or money order immediately!
Or, subscribe online at WWW.LAWOFINERTIA.COM

1 YEAR \$19.95 {6 ISSUES = \$3.30 PER ISSUE}

2 YEAR \$35.00 {12 ISSUES = \$2.90 PER ISSUE}

save 55% per issue

AVAILABLE NOW AT WWW.LAWOFINERTIA.COM

Subscribe before August 1

and automatically be entered to win a new iPod Wallet from Incase.
Read all about Incase, featured this issue in our Product Review section!



LAW OF INERTIA and DRAVEN present the Misfits Sweepstakes

Love Misfits? Need a new look? Enter to win a SIGNED Misfits deck and other hot new gear from Draven.



Grand Prize

Signed Misfits Deck
Misfits hi-top sneakers
2 Draven T-Shirts

Three runners-up will win

Misfits hi-top sneakers
Draven T-Shirt



DRAVEN

Go to www.lawofinertia.com to enter.
No purchase necessary to win!

www.lawofinertia.com | www.draven.com

VAIENT THORR

TOTAL UNIVERSE MAN

OUT NOW



SEE THEM ALL SUMMER
ON THE VOLCOM STAGE
at...



WARPED
TOUR '05

"Like a Southern rock band, Vaient Thorr is the perfect combination of AC/DC,
Stuoges, Iron Maiden, White Trash, and Black Magic"
Sonny May, Gold Standard Labs



DIRECTORY

MUSIC

astaticlullaby.com
billycorgan.com
doves.net
foofighters.com
gangoffour.co.uk
headautomatica.com
heislegend.com
hellaband.com
hothoheat.com
ironandwine.com
islandrecords.com/thrice
luxcourageous.com
openhandrocks.com
phantomplanet.com
reneeheartfelt.com
sagefrancis.net
spoontheband.com
supersystemband.com
theall-americanrejects.com
thedanband.com
thehigher.com
whatismae.com

STUFF

danecook.com
chocolatefactorymovie.warnerbros.com
paulfrank.com
traselhtrow.com
warnerbros.com/batmanbegins

FASHION SHOOT

adidas.com
benshermanusa.com
converse.com
dcshoecousa.com
diesel.com
energie.it
fornarina.com
foxracing.com
greyant.com
hurley.com
killah.it
kikistash.com
kweenclothing.com
kikistash.com
op.com
pinkdice.com
redsand.com
thebohemiansociety.com
vans.com
volcom.com
wemfg.com
zooyork.com

NO ONE IS SAFE.

A LIFE NICE I OUST

'HUNTER' THEIR STAGGERING FERRET MUSIC DEBUT

YOU'LL BE HUNTED **JUNE 28, 2005**

RECORDED AND PRODUCED BY ROB CAGGIANO (BLEEDING THROUGH, THE AGONY SCENE, CRADLE OF FILTH, AND ANTHRAX)

ARTWORK BY PAUL RAMANO (MASTODON, THE RED CHORD, NASUM, GODFLESH)

ON TOUR THIS SUMMER AS PART OF THE SOUNDS OF THE UNDERGROUND TOUR
WWW.SOUNDSOFTHEUNDERGROUNDTOUR.COM



FERRET MUSIC 258 LIVINGSTON AVE. NEW BRUNSWICK, NJ 08901

FOR MORE INFORMATION ON FERRET MUSIC ARTISTS, MUSIC, TOUR DATES, THIS RELEASE AND OTHERS, VISIT: WWW.FERRETSTYLE.COM



Hurley International

hurley.com

Kris Markovich

BROKEN

POLITICALLY DRIVEN PAINTING

POINT

Hurley International

freedom of choice

